Getting Schooled With Laurent Cantet's The Class
How Baryshnikov Became Aszure Barton's Biggest Fan
The Halfway Through Winter Review
The Mae Shi Are A Real Live Band

KEEPING OUR BELLIES FULL FOOD SECURITY FROM THE INDIAN OCEAN TO THE OLD STRATHCONA FARMERS' MARKET

ISSUE 792

EDMONTON'S

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Blackett won't commit to spelling out sexual orientation in Alberta law.

II city life a midwinter week's schemes

Whenever you've got the winter blues and think the world is too screwed up, just remember: Ohama!

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22 on screen hot for teacher (CHAUD POUR PROFESSEUR?)

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"SADDLEBACKING" HAS A NEW DEFINITION!

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Comics, crosswords, and more.

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Good dags. Do ya like dags? **Eamon McGrath and The** Whisky Dogs Video now up and running.



FOOD SECURITY From the Indian Ocean to the Old Strathcona Farmers' Market. local conferences heat up debate ILLUSTRATION BY JILL STANTON

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THERE I STOOD, A HUMAN ICICLE IN MINUS-28 WEATHER

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booze | FLAVOURS OF seminar song-B.C.'S NARAMATA BENCH WINE FUNDRAISER Come get wasted on B.C.'s best vino with Edmonton's best Symphony Orchestra, Winspear Centre.

FEBRUARY

Faunts, Likwid Lounge, Jan. 29

music | REGGAE SUNDAY Sista J. Ellis, Ricketts, Too Tall Paul, Lady Blaze, and the insatiable Screwface Normalizer heat up The Haven with some hot February jungle love. 8:30 p.m.

FEBRUARY 2

lecture | SHIPS, FOOD & PIRATES Delivering food to impoverished African countries is tough, especially when Somalian pirates keep lacking all the rice Commander Christophe Pierre Dickinson will explain. SUB, U of A Campus, 5 p.m.

FEBRUARY3

discussion | un-

HAPPY MEALS: THE FOOD CRISIS AND 900 MILLION UNSERVED U of A students host a discussion group on the topic of big business' heartlessness toward those in need of food. Education Centre, U of A Campus, 5 p.m.

FEBRUARY 4

lecture | GENDER AND DEVELOPMENT IN AFGHANISTAN It's tough to find your place as a woman in Afghanistan when religious factions oppress you and western corporations try to make you eat McDonald's. Timms Centre for the Arts, 3 p.m.

FEBRUARY 5

theatre MAJOR BARBARA What's a major to do when the Salvation Army starts accepting money from arms manufacturers? George Bernard Shaw and Sudio Theatre have the answer Timms Centre for

FEBRUARY 6

7 p.m.

music DIRTY CITY HEARTS CD RELEASE PARTY Between their epic rock anthems and Brazilian jazz numbers, there's sure to be a tasty tune for everyone at The Starlite Room. 9 p.m.

Place Hotel, 9 a.m. FFBRUARY

rednecking / MON-STER JAM If you get a kick out of watching yokels hump the rural Albertan dream, hit up Rexall Place at 7:30 p.m. And yes, be prepared to have that toothless bastard two rows up spill his beer on you.

FEBRUARY 8

tricks | FLYIN' BOB Watch this "highly skilled goofball" juggle, walk the tightrope, and bombard the crowd with all manner of silliness. Maclab Centre for the Performing Arts, 7 n.m.

FEBRUARY 9

exhibit | MIRACLE **PENNIES** Ever wonder how Its find meaning in contemporary culture, what with religion, consumerism. and secular mythology clouding the lens? Nate Larson's photos might be able to help. Harcourt House

FEBRUARY 1

fundraiser | HAVE A HEART FOR MENTAL **HEALTH** The Canadian Mental Health Association is strapped for cash and was hoping that you might be able to help out. In return for your trouble, they're offering a dinner gala. BISTECCA, 6:30 n m

FEBRUARY

learning | MAGNETIC MEDIA PLANS if you're crazy enough to actually want a reporter hounding you or your company, this workshop can help make it happen, Business Link, 1 p.m.

FEBRUARY 12

dance | ROMEO AND JULIET Shakespeare's star-crossed lovers bust mad hallet moves and defy their families, all in the name of forbidden love, Maclab Centre for the Performing Arts, 7:30 p.m.



IF YOU GET A KICK OUT OF WATCHING YOKELS HUMP THE RURAL ALBERTAN DREAM, HIT UP REXALL PLACE AROUND 7:30 P.M. AND YES, BE PREPARED TO HAVE THAT TOOTHLESS BASTARD TWO ROWS UP SPILL HIS BEER ON YOU.

see magazine's two-week forecast of events in edmonton

Estings: city pats | music pazt | film caps paze | arts pa



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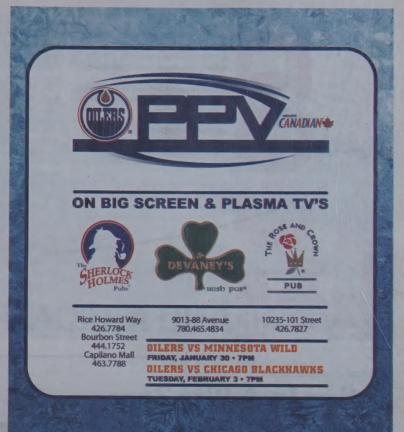
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UNIVERSITY OF ALBERTA INTERNATIONAL WEEK / HUNGRY FOR CHANGE: TRANSCENDING FEAST, FAMINE, AND FRENZY

Jan. 30-Feb. 6. Info: www.iweek.ualberta.ca.

Dr. John-Paul Himica: How States Cause Famines. Timms Centre for the Arts (112 St. & 87 Ave). Mon. Feb 2 (2 pm)

Cmdir. Chris Dickinson: Ships, Food & Pirates: Delivering Aid On the High Seas. Dinwoodle Lounge (Students Union Building, U of A). Mon, Feb 2 (5pm)

FOOD: TODAY, TOMORROW, TOGETHER

Barnett House (142 St & 109 Ave), Jan 29-31. Admission: \$160 for the full conference. Info: www.foodalberta.org.

Edmonton boasts grocery stores stuffed with imported watermelons, tomatoes, bananas, and many other fresh fruits and vegetables from across the continent and beyond. For most people, a staggering variety of food is available with little more effort than opening the fridge door.

The debate around how that food gets there — and how to help those who are less fortunate obtain it — has been raging for years. The discussion heats up this weekend with two conferences focused on all things food.

The University of Alberta's International Week, Hungry for Change: Transcending Feast, Famine and Frenzy, brings in experts from around the world to talk about their experiences. One of the more compelling guests is Cmdr. Chris Dickinson, who will talk about the military support needed to deliver food aid to Somalia. U of A professor John-Paul Himka, meanwhile, offers a skepticism take on the impact of Canadian aid after the onset of famine.

The Alberta experience is the focus of the action-oriented Food: Today, Tomorrow Together conference, which brings together farmers, food processors, and eaters for a weekend of coalition-building and, hopefully, problemsolving. Ivor MacKay will be on hand to provide an account of his experiences eating local foods, and provide some quick tips for novice locavores.

From the Indian Ocean to the bustling Old Strathcona Farmers' Market in the heart of £d monton, SEE Magazine spoke with some of the people who are working towards food security. Here are their perspectives.

Eating Under The Poverty Line

ESTIMATED FOOD BANK USE IN ALBERTA, BY INCOME SOURCE

(Source: Food Banks Canada, Hunger Count 2008)
Social assistance: 34 per cent

Employed: 28 per cent
Disability: 12 per cent
No income: 12 per cent

Pension: 6 per cent Employment insurance: 3 per cent

Student loans: 2 per cent Other: 3 per cent

ATTEMPE AND ABROAD

FOOD · ABROAD · BY ANGELA BRUNSCHOT 1724 words

Eating In A War Zone

COMMANDER CHRIS DICKINSON SAYS GUARDING UN FOOD SHIPS ON THEIR WAY INTO SOMALIA WAS "THE BEST MISSION I'VE EVER DONE"

Few lights flickered over the water from the Somalian port city of Mogadishu as Cmdr. Chris Dickinson kept watch in darkness from the safety of the Canadian warship Ville du Quebec. Aside from a string of beacons marking the seaport, all he could see was the occassional vehicle's tailight in the city of about a million people. In the blackness of the Indian Ocean, he felt as if he were on another planet.

He had left Halifax on July 17, heading to the Mediterranean for a NATO counter-terrorism mission under the command of a Spanish admiral. But he was soon ordered to the east coast of Africa, where from Aug. 8 to Oct. 22, 2008, he took 20 trips across the equator from Kenya to Somalia. His mission was to keep modernday pirates away from the precious cargoes of food carried by 10 freighters. His reward would not be a king's ransom, but rather the satisfaction of seeing daily sustenance delivered to suffering people in need.

"We actually saw the ships getting into Mogadishu, and the food being turned over to African Union troops," he says. "It was the best mission I've ever done."

The 45-year-old, who is currently in Ottawa for debriefing, says few military missions offer that kind of personal reward.

In the Mediterranean, where he chased possible terrorists, crews on the ships don't see the payoff, he says, and any military benefit might not be seen for 10 years. But in Somalia, he felt an almost immediate sense of accomplishment.

The United Nations Food Program has operated in Somalia since the 1960s, and has recently increased its aid in response to continued civil war, drought, inflation, and displacement.



Food Protection | Cmdr. Chris Dickinson puts on his anti-flash gear as his ship nears Mogadishu. PHOTO BY MCPL KEVIN PAUL, SUPPLIED

The organization expects to feed 2.4 million people on average each month in 2009.

The UN asked Canada for assistance in escorting food ships because of the escalating pirate problem. In the same area, five ships carrying food were attacked between 2005 and 2007.

Ashore, the situation is just as bad. Ibrahim Hussein Duale, a Somali food monitor with the UN, was shot and killed by gunmen while administering food at a school on Jan. 6. Two days later, another Somali aid worker, Mohamud Omar Moallim, was killed in a refugee camp northwest of the city while distributing food. Two other UN aid workers have been killed since August 2008. Somalia has not had a stable government since the early 1990s.

"It simply wasn't safe for our food to be shipped into Somalia," UN spokeswoman Julie

Marshall says. "We needed someone to protect us, and the Canadian navy stepped up."

Dickinson says these pirates are not like Johnny Depp and his crew in the Pirates of the Caribbean movies. They are generally fisherman. The boats are similar to the ones Canadians would take out on a lake for an afternoon of sport fishing, except that these vessels have very powerful engines and venture out far from the coast. The boats also fire rocket-propelled grenades and carry machine guns.

The beans, corn, salt, and yellow, reinforced corn-soya blend the UN distributes isn't the pirate's main target, Marshall says, but rather the vessel and its crew.

Dickinson and the Ville du Quebec served primarily as a deterrent to the pirates. Only one of the food ships, the As Salaam, was attacked during the mission. The attack came at night, when the Ville du Quebec had been temporarily called away. Dickinson sent this ship's helicopter out first as it raced to the M Salaam's aid. He figures the helicopter search light scared the pirates off, because they were gone by the time he arrived and he was glad by avoid hattle.

"You have to put yourself in their shoes," he says. "These folks are starving. It's a very poor country and they are trying to eke out a living — even if it is illegal."

Members of the European Union have take over the task of escorting the UN food ship into the port of Mogadishu, but the UN he made a general request for military escorts.

"I'm too low down the chain of command ¹⁶ make any judgments on that," says Dickinson who would like to do similar mission in the ¹⁶ ture. "It's certainly something that's being ^{dS} cussed. People have realized the importance ^d this kind of mission."

Eating In A Commercial Zone



Picky Eater | Ivor MacKay on his Saturday morning shopping trip at the Old Strathcona Farmers' Market. PHOTO WY RMMY JEON

FOR IVOR MACKAY, EATING LOCAL IS LESS ABOUT FOOD MILEAGE, AND MORE ABOUT BUILDING TRUST

On a sunny Saturday morning in January, Ivor Mackay makes his way through the crowds at the Old Strathcona Farmers' Market with the save and confidence of a longtime customer. The smell of fresh bread, grilling sausage, and an undercurrent of spice fill the air as shoppers mingle and MacKay zigzags around the various stands, pointing out his favourite merchants. He greets the vendors by name as he and his wife Lona go over their weekly food slopping.

MacKay knows his way around because he pent a year on a strict local diet, eating only food that was produced within 100 miles (160 kilometres) of his home in Allendale. As a former chef, the 36-year-old IT professional was utrigued by the challenge of the diet, and tried it for a year while blogging about his experiences. He'll also share his story and expertise it the upcoming Food: Today, Tomorrow, Together conference.

The quality of the food was the first thing MacKay noticed: local fruits and vegetables had the same zing he remembered from his childhood in Nova Scotia, where his family had

a large garden. The food was also healthier, he says, and his wife ended up losing 20 pounds over the course of the year.

He has environmental and social concerns about the North American food system, but ultimately it was the relationships he built with the people that grow his food that was the big payoff for the increased work and dollars required for the diet.

"The relationship with people is totally different," he says. "That's why we continued

feels like a number. If he gets sick, the company may lose some business, but generally they will be able to continue selling their product. That's not the case when you meet face to face with the people who produce your food every weekend.

"When you build a relationship," he says, "you start to trust the food because you know how it's being produced. They also know you and don't want to make you sick."

Those are exactly the kind of connec-

system, which depends on imports.

By contacting farmers directly for food, city folk can help convince farmers that there is a local market for their wares, which could in turn lead to an increased food capacity close to the city.

"We are trying to connect people from across the urban-rural divide," she says. "Edmonton really is a driver."

"WHEN YOU BUILD A RELATIONSHIP, YOU START TO TRUST THE FOOD BECAUSE YOU KNOW HOW IT'S BEING PRODUCED. THEY ALSO KNOW YOU AND DON'T WANT TO MAKE YOU SICK."

buying locally... You see, it's important to [the grower's] livelihood, and you know that they are giving you good food."

MacKay now buys 70 to 80 per cent of his food locally, even though he has completed the year-long diet he originally planned.

He cites problems with the large-scale food production system as part of the reason he continues to eat locally. The recent listeria outbreak is one example of those problems, he says. With industrial-scale food producers, he tions that need to be made in order to improve Alberta's food system, says Susan Roberts, a nutritionist and the project coordinator for the Growing Food Security Alberta network, who helped organize the conference.

Although there is not currently enough capacity around Edmonton for the entire city to start eating only local food, she thinks simply connecting eaters with growers could help address the insecurity built into Edmonton's food

Tips On Eating Local

Veteran locavore Ivor MacKay offers some advice for beginners:

- (1) Pick a few products you know you can get locally, and start by buying those products.
- (2) Slowly discover more foods that are prouced locally and add them to your list.
- (3) Realize that eating out will be tricky, and try to avoid it. Don't buy coffee, pop, chips, or other packaged snacks at work.
- (4) Learn how to cook, and prepare all your meals ahead of time. Otherwise you will be stuck spending all your free time each day cooking.
- (5) Learn how to preserve fruits and vegetables. Find farmers who sell bulk fruits and vegetables, and then preserve the produce for the winter.

FOOD · ABROAD · BY SEAN STEELS | 376 words

Eating Under Dictatorships

WAR LORDS USE FOOD FOR POLITICAL ENDS, AND THERE'S NOT MUCH CANADIANS CAN DO ABOUT IT

Prof. John-Paul Himka takes a dim view of Cadian efforts to help prevent famines and has to lack of front-page new stories to help make his point.

"In the Israeli-Gaza conflict we saw recently, lot of that was about fighting for power and sources," Himka says. "The blockade around aza is about resources as are many of the podical conflicts in the world right now."

Himka is a professor with the department of history and classics who specializes in the Ukrainian Holodomor. He has a special interest in how governments use food as a political tool to coerce civilians and enfeeble political opponents.

"It's become a cheap and very effective way of moulding the political consensus, making sure that your opponents do not flourish and increase in number or strength," Himks asys. "We're looking at societies that rely heavily on patronage networks. In bad times, somebody, a landlord or a chief, has put aside food. When

no one else can grow crops, control of the food puts you in power."

While many countries might assume that rebalancing power in such situations is as easy as bringing food to poor areas, that's not the case. In international politics, borders are real barriers that take time to overcome. Besides, once food shortages reach the level of government, there is little external forces can do to alleviate suffering. "Often, aid agencies can't publicize these situations because they're involved in negotiations to get food through to those that need it," he says. "By the time hunger is used at a political level, what can America do, what can Canada do? They have aid programs, but at that point there isn't much we can do."

But in the face of such challenges, Himka remains an optimist, maintaining that despite the apparent bleakness of famines like that caused in Zimbabwe by Robert Mugabe, in Darfur, and, in the past, Ukraine, vocal dialogue is the first and strongest step bystanders can take towards a remedy.

"We're not going to change the world talking about these issues," he says. "But it's important to say them instead of remaining silent."

news&opinion

PROVINCIAL AFFAIRS . HUMAN RIGHTS . BY JEREMY KLASZUS [78] words

Job Protection For Gays Must Be A Right — Report



BLACKETT WON'T COMMIT TO SPELLING OUT 'SEXUAL ORIENTATION' IN ALBERTA LAW

CALGARY - Amidst renewed pressure on the Alberta government to add the words "sexual orientation" to its human rights law, Culture and Community Spirit Minister Lindsay Blackett isn't committing to making the long-awaited change, but says he wants to restore Albertans' faith in the province's human rights commission and make it more accessible.

"It's not just a problem endemic to Alberta," says Blackett, whose ministry includes the Alberta Human "It's one that's right around the counrights commissions]." Blackett's department has been reviewing the first human rights commission, we were leaders in the country," he says. "We can be that again."

A new report from the Sheldon Chumir Foundation for Ethics in Leadership says Alberta's human rights commission is suffering from "low profile and poor reputation" because of weak support from the provincial government. The report recommends a slate of changes to reinvigorate the commission, including spelling out "sexual orientation" as a prohibited ground of discrimination in Alberta's Human Rights, Citizenship and Multiculturalism Act. The change "is long overdue and will put an end to one of the more shameful phases of Alberta's human rights history," the report says.

That part of history changed in the '90s when Delwyn Vriend was fired from King's University College in Edmonton after the school found out he was gay. The province's human rights commission refused to inwasn't protected by Alberta law, and Vriend took the province to court. In 1998, the Supreme Court of Canada sided with him, ruling that sexual orientation should be "read into" the list of protected grounds of discrimination in Alberta law.

More than a decade later, the government still hasn't changed the

"That's something that will have to go to my caucus for a decision," dent for me to comment on what I

Opposition MLAs grilled Blackett in the legislature several times last year over the omission. Because the Vriend ruling is read into the law, when someone searches Alberta's human rights law to see if sexual orientation is included, they don't

Janet Keeping, executive director of the Sheldon Chumir Foundation, says the end result is that some Albertans wrongly conclude that they're not protected when, in fact, they are. "That's sick," she says. "You shouldn't have to have a law degree to find out what your rights are.

NDP MLA Rachel Notley says changing the law should be a "nobrainer" for the government.

Some people try and say, 'It's just symbolic, the rights are there," she says. "But you know what? If the rights are there, why not say it?" Notley says the government's reluctance to make the change reflects the "homophobia that still exists in the province, and obviously, in some quarters of the government.'

The government is reviewing "all different parts of the human rights commission" including the law, says Blackett. However, he says the sexual orientation issue gets a disproportionate amount of attention.

"Our opposition members have seized on that as the issue," says Blackett. "I find it interesting. As a minister, you have to be responsible for three and a half million Albertans, not just one group." Only one per cent of the commission's complaints have to do with sexual orientation, Blackett says.

report also recommends striking out parts of the existing law that present an "unacceptable limitation on free expression" - namely, allowing people to file complaints about material that is "likely to expose" people to "hatred or contempt." Keeping says that while the change is important, free speech complaints only represent a fraction of the human rights commissions' work.

"One of the things we've seen in the press is that some people have completely misunderstood the scale of the problem," she says, adding ployment and housing.

Keeping wants the commission to actively educate the public on human violations. The report also recommends that the commission be independent from the government so it's not "politically dependent."

"It's been quite clear over quite a few years now that they are intimidated by their political masters," says

Blackett says the government is considering the Sheldon Chumir Foundation's recommendations as part of its review, but doesn't know when that review will be completed. NATIONAL AFFAIRS - BUDGET - BY ANGELA BRUNSCHOT | 536 words

"Not New Green Economy Agenda"

LIBERALS SUPPORT FEDERAL **BUDGET, WHILE LINDA DUNCAN** REJECTS IT

Even as federal Liberal Leader Michael Ignatieff supported the Harper government's budget with the condition that the Conservatives provide regular updates, Alberta's only opposition member says the Liberals are turning their backs on the coalition agreement.

Linda Duncan, MP for Edmonton Strathcona, characterized the budget as "tinkering at the edges" and "completely opposite to what they are doing south of the border."

Although the Conservatives used green language in the budget, they clearly do not understand environmental principles, and have failed to support a transition to ■ competitive green economy, she says. Instead of injecting cash directly into wind or solar power, the Conservatives are supporting carbon capture and nuclear energy.

"This is not a new green economy agenda," she says. "If people look at this briefly, they will be fooled."

But political scientist Keith Brownsey, a professor with Mount Royal College in Calgary, rejected the suggestion that it was ideologically driven, and considered the budget entirely practical. He thought it was such a departure from the usual politics of Stephen Harper, that he jokingly suggested someone had kidnapped the prime minister.

"I think the whole budget was a surprise," he says. "This was not a Conservative budget.... There was nothing mean in it. There was no getting back at adversaries. There was no regional bitterness against Ontario or Quebec. It was a remarkable document, very pragmatic."

worked in a rainy-day fund that was directly out of former Liberal prime minister Paul Martin's playbook, Brownsey says.

Despite the sabre-rattling in calling the budget a "close call," Brownsey support the budget, because he's not ready for an election.

He expects Ignatieff will support the Conservatives for at least a couple months, before resuming their

And that will suit Albertans just fine, he says, because no one was looking forward to a February



But the NDP still feels left out. According to their calculations, the vas majority of money in the budget will go towards corporations, and not individual Canadians.

The \$8.3 billion over two years in additional funding for skills training and transitions, including money for Employment Insurance, was insuffcient without changes to the way the program works, they say.

The \$2 billion set aside for social housing was also considered far too little. Childcare was not even men

That's certainly not how Edmon ton-area Conservative James Rajott sees his party's budget.

He points out that the Conserva tives increased the amount Canad ans in the lowest two income brack ets can earn before they are taxed? a higher rate.

"These tax cuts benefit all Canad ans," he says. "But I think have t greatest benefit for low-income Ca

Besides these traditionally Cons vative measures, the party made a effort to reach out to the opposition parties, and include their concerns the budget, including infrastructu spending, he says.

The Conservatives have comm ted \$12 billion nationwide toward building and repairing roads, sewe homes, and other projects. He hop the municipality and province wi take advantage of that federal mon ey, and bring their portions of t funding forward quickly. In his or riding of Edmonton-Leduc, he loo forward to the extension of the LR to Heritage station and the south sid park and ride.

WHEN IT COMES TO BUILDING A DECK ON YOUR COTTAGE, THE GOVERNMENT IS ON YOUR SIDE. IF YOU WANT PUBLIC INFRASTRUCTURE DOLLARS TO CREATE JOBS, START FILLING OUT FORMS

-David Macdonald, analyst with the Canadian Centre for Policy Alternatives, on the think tank's blog



University of Alberta students protest the rising cost of tuition and increases to their rent.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON · BEGGING COMPASSIONATE BYLAWS

Edmonton city council is currently busy veiling its plan to end homelessness in 10 ars, and we're a little skeptical.

Don't take that the wrong way. We'd love see every person currently living on the reets in a safe home, with the social suports they need to stay there.

And we've called for the provincial and eral governments to fund cities so that hey can tackle the problem.

What womes us is that any effective melessness plan requires a high degree of mpassion and willingness to help people en though they don't look or act like you. Ithough we'd love to be proven wrong, re not sure Mayor Stephen Mandel is up the job — he also supports a panhandling law to ticket "aggressive" beggars. That ould mean panhandlers who intimidate ople, shout, or splt. It's nasty behaviour,

ut If Mandel can't handle it, can he deal

ith homeless druggies or the mentally ill?

CANADA · POLITICS **COALITION BUILDING**

Despite the fact that newly minted federal Liberal leader Michael Ignatieff supported the Harper budget, all three parties in the coalition should continue to reach across party lines.

The partnership between the Liberals and the NDP, supported by the Bloc Québécois. should have been given its chance to rule. Gov. Gen. Michaëlle Jean should never have suspended Parliament. Iggy shouldn't have been made leader without a party vote. All true, but there's nothing that anyone can do about it now.

We urge the NDP to continue working with the Liberals, regardless of any bittemess they may feel over Iggy's endorsement of the hudget

And whatever their newfound stability, the Liberals should keep talking with the NDP. The coalition was a historic step, even if it never formed the government. We'd like to see more of that kind of action on the Hill.

CANADA - MEDIA STRINGS, PLEASE

Just about every media outlet is struggling to stay afloat.

The Globe and Mail recently announced voluntary severance packages, and The Tyee reports that CanWest's head office has ordered a hiring freeze.

The news for the media has been grim for a while, and most people are expecting it to get a lot worse.

So the \$30 million in the federal budget allocated toward community newspapers and magazines is a rare bright spot amid all this doom and gloom.

But, as with all good government spending, there should be some provisos.

That money should really be directed at newsrooms, and there should be some kind of reassurance that the funding will go toward keeping journalists and newsrooms working. The last thing it should be used for is propping up sagging corporate bottom

BY THE NUMBERS

SPEND AND LEND
A SELECTION OF SPENDING AND LENDING ANNOUNCEMENTS
INCLUDED IN THE FEDERAL BUDGET



SOCIAL HOUSING \$2 BILLION



LIQUIDITY FINANCING TO **KEEP LENDERS LENDING S200 BILLION** COMMENTARY - MUNICIPAL AFFAIRS | 956 words

Was The Indy A Porsche Or A Pinto?



WHERE'D OUR \$5.3 MILLION GO? COUN. RON HAYTER IS RIGHT TO CALL FOR A FULL AUDIT OF

THE RACING EVENT

Last week, Edmonton Northlands presented its report on the Edmonton Indy auto race. It is a masterpiece of platitudes and voodoo economics.

I'll start with the press release announcing the report:

With a worldwide audience of up to 358 million across 184 countries, it gushed, "the move to the Indy Car Series delivered unprecedented international profile and economic imreport also indicates the race generates more than \$80 million in total Alberta from the associated spending on hotels, food, transportation, entertainment, attractions, and busi-

Several paragraphs follow about "significant" media coverage - including the New York Times! and how much more money the Edmonton Indy generates than the now-defunct Canadian Grand Prix in Montreal and the upcoming Honda Indy in Toronto.

Sounds swell. But six paragraphs in comes this oopsie: "The City of Edmonton had already committed to backstop any losses. In return for the economic impact of \$80 million, the City's investment is \$5.3 million."

You've got to admire the wording. A \$5.3 million "investment" turns

Despite Northlands' best (albeit laughably transparent) attempt to sugarcoat the bad news by using the economic alchemy of the "economic impact" number, that \$5.3 million in taxpayer dollars is the number that will be remembered.

It was a given that the event would lose money for a while - perhaps a long while. The city agreed to "backstop" (what a nice, supportive term!) any losses incurred until 2010, and the 2008 edition of the noisy cars going round in circles event came up \$5.3 million short, which is \$4 mil-

So what went wrong?

ture of Indy Car, we don't know how much of a dropoff there was from previous years. In fact, we don't know how many people attended the event. Even though we're on the hook for \$5.3 million, we have no right to know this most basic piece of information.

The report also says there was a "\$1 million increase in expenditures on account of unforeseen television broadcast fees." Wait a second ... are we paying people to broadcast the race? What is this, an infomercial?

What does Edmonton gain by having the event televised? Again, this is an inexact science - if, indeed, it paragraph mention of the winner of the race. How much is that worth?)

I'm not here to judge the relative merits of auto racing. I went to the race a couple of years ago and I can attest that it is quite a spectacle. It kept me entertained for, oh, about an hour. I couldn't figure out who was leading or what was happening, and since the chances of a flaming wreck seemed remote, I left. I don't understand car racing, but I won't mock those who do enjoy it. My sporting preferences lean towards watching dentally-challenged high school dropouts chase a piece of vulcanized rubber around a frozen sheet of ice or watching 280 lb. behemoths move an oblong ball one yard at a time, so who am I to criticize?

I don't get car racing, but millions of people around the world do; if has a cachet that few other sports can boast. And I do get the impor tance of hosting big-time sporting events in Edmonton. They're good for the economy, and they're fun for people who enjoy that kind of thing Auto races and Grey Cups and world championships are what makes a city a city, and I have no serious objection to some of my tax dollars going to support events that raise Edmonton's profile and make it a more exciting place to live.

But I do object to the secretive nature of Northlands' information If we're going to support this thing then we need to know facts - at tendance, for example. What's this "broadcasting fee" business? How much did Northlands pay to have Gene Simmons come in to open

Coun. Ron Hayter is right: we need an audit of the race. I don't even care if the numbers are released to the public, just as long as city cound and civic officials can get a look at the numbers. If we're going to "back stop" \$5 million into something, w deserve to know if we're buying Porsche or a Pinto.

mauricetougas@live.com

I DO OBJECT TO THE SECRETIVE NATURE OF NORTHLANDS' INFORMATION. IF WE'RE GOING TO SUPPORT THIS THING, THEN WE NEED TO KNOW THE FACTS -ATTENDANCE, FOR EXAMPLE, WHAT'S THIS "BROADCASTING FEE" BUSINESS? HOW MUCH DID NORTHLANDS PAY TO HAVE GENE SIMMONS COME IN TO OPEN THE RACE?

into an "economic impact" of \$80 million. Put another way, the event lost \$5.3 million, which comes out of the city treasury. Doesn't sound quite so pretty when you word it that way

According to Northlands, a prolonged merger discussion between the competing circuits, Indy and Champ Car, gave Northlands less time to sell tickets. It's a one-year blip. But thanks to the secretive naqualifies as a science at all. The race was broadcast live in Canada on TSN and in the U.S. on ESPN, the king of sports networks. Northlands says this represents "approximately \$3.3 million (CAD) in value through specific sponsorship mentions for Edmonton, Northlands, and Edmonton.com." That's swell, if you believe the numbers. (What the report does not mention is that while last year's race was broadcast on ESPN, this year's Edmonton Indy can be seen only on puny Versus. This is like an actor going from movies to television, then to basic cable, then second-tier cable. I would think that the perceived "value" of the sponsorship value will be lower for this year's

The Northlands report says there was race coverage in "over 109 different online sites." (Correct English is "more than" 109, and why not an exact number?) As well, "over 40" newspapers carried stories, including the New York Times. (I checked the Times website and found a one-





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WHEN HE SAYS "NUCLEAR."

CITY LIVIN - END OF THE MONTH 1981 words

A MidWinter Week's Schemes



MY TOWN SCOTT LINGLEY WHENEVER YOU'RE CAUGHT WITH THE WINTER BLUES AND THINK THAT THE WORLD IS TOO SCREWED UP, JUST REMEMBER: OBAMA!

"At various times in my life I've bought a little finely ornamented volume with m clasp, and written a couple of days' worth of reflections. And then I come back to it and I think, 'What an idiot.'" - Marilynne Robinson

Well, there's the first month of 2009 out of the way, and wasn't she brutal? A friend remarked that this has to be the coldest winter in recent memory. I offered that it's definitely the coldest winter that we've had since the last one. Fact is, I think they put something in the water supply here to induce mass amnesia about what last winter was like so we don't all pack and move somewhere else first hance we get.

But as long as so many people continue to ignore the issues of air uality, energy conservation, and climate change that lie behind all the num-beating about the city's abortive anti-idling bylaw and leave their cars running for hours at a time just cuz, we'll get the winter we so richly deserve that much sooner. But don't worry: I'm sure pontoons will be a standard feature on SUVs by then.

see from the old daytimer that he past two weeks have been Monumentally Eventful and also Fraught With Portents, so much so hat I felt compelled to venture into the public sphere and have such intercourse with my social betters.

First stop was the Old Strathcona Farmer's Market on a Saturday morning, my version of a spiritual ritual to expunge my many sins. I've started to make my grocery list in terms of local brand names: Riverbend Gardens carrots and potatoes, Peas on Earth cabbage and chard, Trowlesworthy Farms pork roast and lamb sausage, Thundering Ground bison burger patties, Café-a-Go-Go beans from Catfish Coffee Roasters - you get the idea.

Maybe I'm just nuts, but there seems to be some sense in investing, in local food production, processing, and distribution so that if, for any reason, all those shipments of food from halfway across the planet that stock our big box grocery stores stop reaching us, there will still be a few people nearby with the capacity to make us something to eat. Recent deaths in the U.S. linked to salmonella-tainted peanut butter snacks and the spectre of listeriosis haunting Alberta's gas station hoagie supply, reminders of the potential limits of health safeguards in highvolume industrial food production, just make you feel that much better about paying a little extra for organically raised, locally processed foodstuffs. Then there's that smug sense of self-righteousness you can't put

A few hours later, I arrived at Sir Winston Churchill Square for a rally in support of Gaza, the third such gathering since Israel began bombing its captive Palestinian population in late December. It's a sure indicator of how fucked up the world is that publicly protesting the murder of 1,300 people and the destruction of a large population's already crumbling infrastructure might be viewed as a controversial act. But then, many world leaders, including



Maybe It Actually Worked [1,300 protesters flooded Churchill Square earlier this month, just days before the siege in Gaza finall

our own PM, endorsed Israel's right to do whatever it must to protect itself, up to and including the use of white phosphorus and the flattening of hospitals and schools, along with their human contents.

And ironically, here was this gathering of Arab-Canadians with kin in Gaza condemned to mayhem they can't escape, taking pains to note that anti-Zionism is not anti-Semitism, lest they come off as dangerous or extreme in media accounts of their peaceful protest. Luckily the rally was ■ great success, the siege ended days later, and we can all get back to catching up on the new

After a day of fervent rallying, I set course for the historic Princess Theatre for a little light entertainment to lift my spirits, and bought a ticket to Darren Aronofsky's The Wrestler, aka The Absolution of Mickey Rourke (and All the Grotesque Things He's Done to His Once-Chiseled Features). I don't suppose you need yet another critic telling you to go see

Rourke who spent 52 hard years pop-culture washout. He's never going to get another role so perfectly tailored to his surgery-raddled

A few days later, I saw on the Internets that the U.S. of A. made black man president. I'm sure work stations across the province, like my own diurnal habitat, suspended productivity and choked the local area networks with streaming video of the inaugural address. Amidst all President Obama's lofty rhetoric I think I was most moved by the fact that he he says "nuclear." The fact that he immediately set about closing Guantánamo, withdrawing from Iraq, and respecting the findings of science was likewise heartwarming.

I came home later that day to find that someone had robbed the shed behind my house. Whoever it was must have cased the joint, knew there wasn't anyone around during the day, and that the flimsy door

an Oscar out of the deal more than presented no obstacle. The thieves left behind the lawnmower, gas can, and snow tires and made off with about two years' worth of empties. As Principal Skinner once said, let that be a lesson to you to recycle frequently.

Given the current economic climate, the mounting desperation of people who are already living close to the margin, and the announced police crackdown on aggressive panhandling, you can blame a backalley gypsy for availing himself of a few unprotected bottles. Still I'd rather that one of Edmonton's 4,000 homeless (according to an estimate in the Journal this week) crapulence, rather than some sneaky douchebag prowling alleys in search of easy money five and ten cents at a time. Or maybe I should just be glad that my insatiable lust for room in the shed for fresh empties. Portents aside, winter is far

circumspecced

ADJECTIVE · Ill-prepared, like a World of Warcraft player without the proper gear. "Man, our tank is so circumspecced we may get the tips of our wieners cut off."

goddable

ADJECTIVE - Capable of possessing godlike qualities — at least in the eyes of impressionable "spiritual" types. "My cat is my moral centre, my fem shows me temperance, my telephone is my pulpit, and my right hand is my Judas. Oh my God, there are so many Gods that almost everything is goddable!

godible

NOUN . The slow phasing-out of references to God in public areas. "The U of A pulled

a godible by taming down the God references in its convocation ceremony. The questionable leaving in of the word 'vagadictorian' is up for debate next year."

relationshit

 $NOUN\cdot$ An intensely intellectual, usually alcohol-fuelled one-night platonic relationship. "I had this extreme conversation with this guy at The Black Dog about how existentialism and objectivism are essentially two sides of the same coin. But today, I feel a bit weird about our relationshit. It's like we got to third base when all we intended to do was intellectually dry hump."

zxerexz

VERB · To find something of value in someone else's body. "My boyfriend zxerexzed

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A Port! A Port! My Kingdom For A Port!



BOOZE MUSE MELISSA PRIESTLEY

A PERFECT WINTER DRINK, PORT'S ALCOHOL CONTENT AND FULL FLAVOURS ARE SURE TO WARM YOU THROUGH THE BLUSTERY WEEKS TO COME

Ever heard the expression "any port in a storm?" Well, for us landlubbers trapped in the frigid wastes of Alberta, "any Port in a January cold snap" is more ant

As a fortified wine, Port usually checks in around 20 per cent alcohol, so it has enough fire to fuel your soul and help you (temporarily, at least) forget about shovelling the sidewalks, vainly trying to start your car. or waiting in purgatory at Godot's stop for a bus that never shows up.

Before getting into the specifics, here are some basic Port facts:

· Fortified wines are made in every wine-producing country, but only the stuff from Portugal can be called Port (if the producer wants to avoid the inevitable litigation, that is).

 There are four main styles: white, ruby, tawny, and vintage; almost all are off-dry.

• Once opened, Port is usually good for about two weeks — except vintage, which should be consumed within a couple days.

· Port can be made from over

100 different varieties of grapes, all of them indigenous to Portugal – though only a handful are commonly used.

 Port gets its name from Oporto, an ancient city on the coast of the Douro Valley. The English dropped the "o"s because they were apparently too hard to pronounce.

Speaking of the English, you may wonder why so many Port houses are named after a bunch of dead British guys. Taylor Fladgate, Graham's, Churchill, Smith Woodhouse, Croft

— not exactly Portuguese names. These producers were established by the British starting in the late 18th century. The English developed a taste for the stuff back in the 1700s, and began shipping it en masse to England. Ever the entrepreneurs, many a proper English chap ventured forth to Portugal to stake his claim in this highly lucrative industry.

Ruby Port

The peasant of the Port hierarchy, Ruby Port is average, cheap, and there's a hell of m lot of them out there. Ruby undergoes the basic Port-making process with no frills or gimmicks: the grape juice is fermented, fermentation is stopped with the addition of brandy (which also raises the alcohol content), the wine is blended to match a house style, and then it's bottled. As the name implies, Ruby Port is dark red in colour; it is also medium- to full-bodied and loaded with flavours of red fruits. These are everyday Ports, and while none will amaze, there is no begrudging their simple

commended:

Warre's Warrior Ruby (\$20) Quinta do Infantado Ruby (\$26)

Tawny Port

Tawny is the nobility of Port, we distinguished flavours and easy scial charms. Unlike other Port, Tany spends a good chunk of its aging in oak barrels – at least servears. This causes slight oxidition, giving its characteristic golds brown hue and flavours of carambutterscotch, and nuts.

The label of Tawny Port usua features an age designation, typica 10, 20, 30, or 40 Year Old. Howe-this does not indicate the actual a of the Port, as all Tawny is a blend several wines. The age designate is supposed to be the average age the Ports that go into the blend – Le I've heard rumours that this isn't ways true.

You may also run into the wor Colheita (pronounced "col-YA' tah") on a Port label – this is a two of Tawny Port that is only mat from wines from a single year's havest; the vintage year appears on the bottle instead of an age designation. Perhaps because of their relation obscurity, Colheitas are often grevalues.

Recommended:

Warre's Otima 10 Year Old Tawn (\$25)

1997 Barros Colheita (\$23), Graham's 40 Year Old (\$175)

Vintage Port

The royalty of the Port world, an at the prices it commonly fetches, seems like only royalty can afford drink Vintage Port. While Tawny aged in oak for several years, Vintage undergoes the opposite: it bottled very soon after being may and needs extensive cellaring before it's ready to drink. Because is fortified, Vintage Port is longelived than most other wines; govern decades.

Vintage Port is so named because it is made entirely from grapes from a single year's harvest and only a years that have been "declared." Declaration is made in years when the harvest was very good, so the Powill also be very high-quality and long-lived — or at least this is heart it should work. During hard time years have been declared not for high-quality harvest, but because the country needed cash. Hmmm, not my mondering about the recent declarations....

Recommended: 1994 Dow's (\$125)

1983 Gould Campbell (\$85) 2004 Quinta do Vale Meão (\$65)

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A Pho To Clear Your Head

IT MAY NOT HAVE A FANCY NAME, BUT THE CALGARY TRAIL NOODLE HOUSE MEETS THE SOUP STANDARDS OF CHINATOWN

CALGARY TRAIL NOODLE HOUSE 1780-104 St., 780-988-8233

was going to try to get behind the whole "local foods" theme this week in my restaurant review, and Fork fest — the midwinter festival of prix fire three-course meals put on by local restaurants in late January, and relying to some degree on the bounty of Alberta's farms — looked like my best chance to do it. Then I realized by the time anyone read the resulting article. Fork Fest would be over for another year. Then I got sick.

The brutal weekend weather idn't help my sense of well-being I mostly hid inside and nursed my otton head. But when my appetite inally reared its head on Saturday rening, I didn't even want to think about a three-course meal. I just winted some soup.

Not just any soup would do, hough. I needed the physical and spiritual balm of Vietnamese beef noodle soup. Not the degenerate approximation of some softcore Asian fasion restaurant, but real honest-to-Buddha pho — a dense, supple then of rice noodles soaking in beel stock redolent of lemongrass and star anise, served hot enough to cook the raw beef slices that had been dropped into it, strewn with fiesh basil and sprouts and doused with lime, hoisin, and sriracha, the took training of the stream of the supplementation of the stream of the st

It didn't bother me that the Caliny Trail Noodle House had such it unscenic name, or that their remises abided in an ice-scabbed, athaust-coloured strip mall along the eponymous artery of transit and commerce. The best (and usually cheapest) pho often issues from the charmless venues, like the ventable Tau Bay Restaurant north of downtown, whose aesthetic appeal ies mainly in a toy fishtank near the model paneled till.

The Calgary Trail Noodle House was similarly reassuring in the way it had failed to efface the traces of previous eating establishments that had preceded it at that address. Apparently they were so serious about making great pho that they didn't have time to take down the atty posters touting "Pane e vino!" of the expressionist portraits of pars. An anomalous faux-Meditiranean awning loomed over the wither rables.

The proprietor/server/host/cooks of the Calgary Noodle House must, a fact, be very serious about their the because the front end was in otal disarray — abandoned tables

awaited clearing and several feasts' worth of dirty dishes overflowed a bus pan near the kitchen door A young family inhabited the table nearest the door and a few other diners had taken to the corners. Wretched Asian-ized elevator music – the only appropriate noodle house soundtrack, in my opinion – trinkled down from the rafters. Other than that, it was eerily quiet.

The menu looked protty standard for a Victnamese restaurant and in any event, I wasn'i in the mood for the unexpected But I wondered if a bowl of beef noodle soup would slake me entirely, so my co-diner and I agreed on salad rolls (\$5.95), green onion cakes (\$4.50), and kim chi (\$2.95) to start.

and man, was it serious At first the marinated cabbage and green onions had the expected vinegar-andginger astringency, but this gave way to a delayed chili-paste burn that blazed through my sinuses and gave troubling motion to the substances therein. Luckily the green onion cakes (with soy-vinegar dip) and pork-and-shrimp salad rolls (with creamy peanut sauce) harboured no such surprises.

The beef noodle soup was also up



It Feels A Little Greek To Me | 80 time to change the decor apparently Phois more important! PHOTO BY MEMILISANT - LAWY J.

plex aroma bore into my styrofoam head before applying the sweet hoisin and fiery sriracha. My hunger for this tastiest of medicines didn't keep me from recalling my pho etiquette

have a stroke.

Anyhow, it was exactly what I needed and I didn't even mind that we had to wait a while at the till to settle our bill which. I noticed.

smelled powerfully of mothballs At least I could smell something, and I don't think I could have asked more of the humble Calgary Trail Noodle House

THE TAB: \$30 FOR TWO (FOOD ONLY) THE GIST: AS PICTURESQUE AS THE NAME SUGGESTS TRY: THE BEEF NOODLE SOUP (\$7.95) BEWARE: THE EERIE STILLNESS

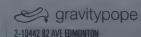
to the standards of Chinatown: a generous portion of sliced beef, rice noodles and broth, and a big side dish of sprouts, lime wedges, and honking sprigs of fresh basil. I hovered over my bowl and let the com-

 spoon in the left hand, chopsticks in the right, one hunkers down over the dish to avoid splashing in one's lap and slurps the noodles vigourously, drawing in air to cool the food as one eats. Henry Higgins would





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All sessions on Main Campus, 11762 - 106 Street. Free parking each evening.

MONDAY FEBRUARY 9

Business and Administration

- Applied Banking and Business Bachelor of Applied Busines
- Finance
- Bachelor of Business
- **Business Administration**
- Finance

- Legal and Realtime Reporting
- Medical Transcription
- Records Management and Business Operations

Media Arts

- · Digital Media Design
- Game Development
- · Photographic Technology

Hospitality and Culinary Arts

- Culinary Arts
- · Retail Meatcutting

TUESDAY FEBRUARY 10

- · Bachelor of Technology in
- Technology Management
- · Biomedical Engineering
- Building Environmental Systems
- Technology and HVAC
- Technology
- Chemical Technology
- · Forest Technology
- Industrial Heavy Equipment
- Technology Instrumentation Engineering
- Technology
- Materials Engineering
- Technology Mechanical Engineering
- Technology · Petroleum Engineering
- Power Engineering 3rd Class, 4th Class and Power Engineering

I.T. and Electronics

- Avionics Engineering Technology
 Bachelor of Applied Information
 Marine Service Technicism
 Marine Service Technicism
- Systems Technology
- Computer Engineering
- Computer Network Administrator
- Computer Systems Technology
- Electrical Engineering

WEDNESDAY FEBRUARY 11

Building Construction and

- Architectural Technology
- · Civil Engineering Technology
- · Construction Engineering
- Technology · Engineering Design and Drafting
- Interior Design Technology
- · Landscape Architectural

- Millwork and Carpentry

- Technology Management
- Geological Technology
- · Geomatics (Surveying)
- Engineering Technology

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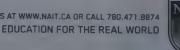
- · Aircraft Skin and Structure Repair
- Pre-Employment

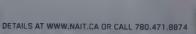
THURSDAY FEBRUARY 12

- · Animal Health Technology
- · Veterinary Administrative

- Technology Management Biomedical Engineering
- Technology
- Combined Laboratory and
- X-Ray Technology
- Cytotechnology
- · Dental Technology
- Denturist Technology Diagnostic Medical Sonography
- Emergency Management
 Emergency Medical Technology

- Medical Laboratory Assisting
- Medical Laboratory Technology Medical Radiologic Technolo
- Occupational Health and Safety
- Respiratory Therapy









Jill Jerat | Full-time retail whore/sales associate

BY PAIGE PAOUETTE

too; I love the trainwreck,

My Look: Boho chic. No. That's supposed to be a joke. I basically just play dressup, every day

There's nothing that's off limits. Hair: Everyone asks me about my hair. Instead of going all out for my high school graduation I just decided to dye it orange. I've had other colours before and I think this one suits me the best. I've had it for about two years now.

Wearing: My shirt and pants are from KTZ in London − I bought them online. My shoes at knockoff Keds from H&M Inspiration: Everything from cartoon characters to people like isabella Blow. Britney Speak

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

EVENTS

THE AGE OF INEQUALITY: THE WAGES OF MARKET FUNDAMENTALISM ENGINEERING TEACHING AND LEARN-ING COMPLEX (ETLC), UNIVERSITY OF ALBERTA CAMPUS, FEB 3Guest speaker Palagummi Sainath. Doors at 7:30 p.m. ARTS MARKET THE CARROT COMMUNITY ARTS COF-FEEHOUSE, 9357 118TH AVE., JAN 25 Artists and artisans from FIRMORE, WOT INTO ANY A ATISES and STEERING INDECOMMENTS IN DEPOND, SAME UNIQUE OF WITH INBECOMING A PARMER: GETTING INTO SUSTAINABLE
ARRICULTURE THANK SEMIRE FOR THE ARTS, STIT ANY &
DITH ST., FEB 3 Becky Lipton discusses options for entering
the standard objects. Door as \$2.00.

the farming industry. Doors at 3:30 p.m.

BIOFUELS: FOOD, FUEL, AND FUTURES ENGINEERING TEACHING AND LEARNING COMPLEX (ETLC), UNIVERSITY
OF ALBERTA CAMPUS, FEB 4 Dr. Margaret-Ann Armour, Joey
Hundert, Dr. Alex Francisco ple of the biofuels trade in the world food crisis. Doors at

BLACK MARKET, HOT CHOCOLATE: CHILD SLAVERY IN CÔTE D'IVOIRE TIMMS CENTRE FOR THE ARTS, 87TH AVE. & BUTH ST., FEB 4 Allison Fedorkiw draws on her experience as m rhild slavery. Doors at 2 p.m.

A CELEBRATION OF THE 250TH BIRTHDAY OF RO ACELERATION OF THE ESTIT BIRTHIAN OF BOOBER
BURKS PALACE BANQUET HALL 23 PAGENOS RE. LM³ 1
bre utertainment by SL Anne's Gate, Doors III 5 p.m. with
dinner to follow at 6 p.m. Tidets thun apythispositish.com.
CRUID HUMBER THISS STUDENTS VIRON BUILDING, UMPERSTYP OF ALBERTA CAMPUS, FEB 3 David Moriey discusses
the impact of the MIGHTS THIS STANDARD FIRST STANDARD THE STANDARD FIRST STANDARD THE CAMPUS AND THE STANDARD THE STANDAR

tive workshop. Doors at 11 a.m.

COMMUNITY SUPPORTED AGRICULTURE FOR GRAIN
TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 3 Discussion with Jon Steinman, Matt Lowe and Keith Huscroft about grain programs that may help the global food crisis.

DECONSTRUCTING DINNER TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 3 Jon Steinman decon a plate of food to expose a company that's taking over the world's food supply. Doors III 11 a.m.

DENIED! THE PLIGHT OF IRAN'S BAHA'IS TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 2 Learn about the the restricted access to education suffered by

DIRECT ACTION GETS SATISFACTION EDUCATION CEN-TRE, UNIVERSITY OF ALBERTA CAMPUS, FEB 4 Mike Huderna

THE UNIVERSITY OF ALBERTA CAMPUS, FEB 4 Mile Huderna host interactive workshop teaching skills that can be used biling about thange on any Issue. Do one at 5 p.m. EDMONTON ROSSH AFTER-BUSINESS MIXER RECALL PACE, TANI IRIN THE ALM 29 Minse theore Edmonton Rush Brosse game. Miles at 5 p.m. Sem eat 7:30 p.m. ENIMISH UNIVERSITY OF ALBERTA CAMPUS, FEB 2 Frances More Lapop Speaks as part of the U of A'S International lease 3 miles. Dross at 27 p.m.

AN EVENING OF POETRY UPPER CRUST CAFÉ, 10909 86TH AVE. FEB ZWIth local spoken word artists Scarlett Eyben, Wendy Joy, Clint McElwaine, Kerry

HIDT DICK

FEAST AND FAMINE: HEALTH
IMPACTS OF SCARCITY AND
ABUNDANCE ENGINEERING COMPLEX (ETLC), UNIVERSITY
OF ALBERTA (AMPUS, FEB 2 With David Morley, Dr. Arya Sharma, and

FLAVOURS OF BC'S NARAMATA BENCH WINE FUNDRAISER FRANCIS WINSPEAR CEN-TRE 9720 102ND AVE., JAN 30 Come for wine, food and music with the Edmonton Symphony Orchestra. Doors at 7 p.m.
F00D: TODAY, TOMORROW, TOGETHER – ENSURING
HEALTHY LOCAL FOOD FOR ALL ALBERTANS BARNETT
HOUSE AND THE ADDRESS OF THE PROPERTY OF THE ADDRESS OF THE HOUSE, 142ND ST. & 109TH AVE., JAN 29 - JAN 31 Conference will bring together farmers, producers, processors, policy-makers, activists, academics, and consumers to discuss how we ran build a healthy, sustainable, inclusive food system in Me can build a nearry; sustainable; includes
the province. Info:: www.foodalberta.org.
FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704

INTHAVE., For parents and children up to 17. Doors at 6:30 p.m info 780-474-7611

GENDER AND DEVELOPMENT IN AFGHANISTAN
TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB.

GENOCIDE IN DARFUR: ON CANADA'S WATCH STU-DENT'S UNION BUILDING, UNIVERSITY OF ALBERTA CAMPUS, EEG 3 With Dr. Acol Dor; Edward Akuffo and Dr. Tom Keating, Department of Political Science; Avinash Nanda, STAND. art of the U of A's International Week 2009. Doors at 11 a.m.

AL CITIZENSHIP EDUCATION FOR SOCIAL ASTORE GUIDATION EXPIRE UNIVERSITY OF ALBERTA
SAFTICE GUIDATION EXPIRE UNIVERSITY OF ALBERTA
CAMPUS, FEB 4 Or Lynette Shultz. Tejwal Chana, Aloxis
hagard. Shelane longerson, Anna McClean, Jill Meitaille and
Almody Victor ozamine power relations that perpetuate
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ozamine force and fo Week 2009. Doors at 4 p.m. Info: www.iweek.ualberta.ca. GLOBAL CITIZENS' CAFÉ HUB MALL UNIVERSITY OF

ALBERTA CAMPUS, JAN 29 Panel discussion about the per spectives of volunteers from Cameroon, India, Latin America and Zimbabwe on the topic of the global food crists. Part #1 the U of A's International Week 2009. Doors ill 12 p.m. Info: GLOBAL HARVEST FOOD DRIVE FEB 2 - FEB 6

Food drive for U of A Campus Food Bank, Part of the U iii A's International Week 2009. Info: www.iweek.ualberta.ca. Info: www.iweek.ualberta.ca. HIP HOP-ULAR EDUCATION (CAN I KICK IT?) INTERNATIONAL activist hip hop movement with

HOUSE, UNIVERSITY OF ALBERTA CAMPUS, FEB 2 Learn about the solidario rosouliah 41 ife and Peoples' Poets. Part of the U of A's International Week 2009. Doors ## 4 p.m. Info: www.iweek.ualberta.ca.

HOW STATES CAUSE FAMINES TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 2 With Dr. John nka, Department of History and Classics, U of A. Part of the U of A's International week 2009. Doors III 2 p.m. Info www.iweek.uaiberta.ca. HUNGER IS HERE INTERNATIONAL HOUSE, UNIVERSITY

OF ALBERTA CAMPUS, FEB 2 Lauren Price and Chelsey Romaniuk speak about local hunger issues. Part of the U of A's International Week 2009. Doors at 2 p.m. Info: www

I-HOUSE KARAOKE COOK-OFF1 STUDENT'S UNION BUILD-ING, UNIVERSITY OF ALBERTA CAMPUS, JAN 29 Storytelling and dance from Korea, India and Hong Kong. Presented as part of the U of A's International Week 2009, Doors at 12

INTERFAITH PERSPECTIVES ON SOCIAL RESPONS BILITY HUB MALL, UNIVERSITY OF ALBERTA CAMPUS, FEB 3 rid Kunin, Dr. Bob McKeon and Sahar Swaid conduct an interfaith dialogue between members of Jewish, Christian and Muslim faiths. Part of the U of A's international week 2009. Doors at 2 p.m. Info: www.iweek 2009. Doors at 2 p.m. Info: ells success stories of Israeli technology transfers

NI: THE FRANCO-AFRICAN IMM **EXPERIENCE** CEB, UNIVERSITY OF ALBERTA CAMPUS, FEB 3 Allison Fedorkiw and Victor Moke-Ngala present a documentary that looks at case studies that reflect on social and economic integration, language barriers, the role of welcoming communities and how to better welcome and include newcomers. Part of the U of A's International Week 2009. Doors at 5 p.m. Info: www.iweek.ualberta.ca.
KENYA CERAMIC PROJECT FACULTY CLUB, 11435

SASKATCHEWAN DR., JAN 30 Abdullah Saleh, Abraam Isaac and Subir Sutradhar, medical students from the University of Alberta and members of the Kenya Ceramic Project (KCP) host a fundraising gala lin provide clean drinking water to citizens in rural Kenya. Doors at 7 p.m.

LACK OF RESOURCES IN REFUGEE CAMPS INTERNA-TIONAL HOUSE, UNIVERSITY OF ALBERTA CAMPUS, FEB 3 With Kayla Atkey, Nabiha Nur Ossobleh and Aditya Rio. Ibil part of the U of A's International week 2009. Doors at 10

PERPETUATING POLITICAL OPPRESSION:

THE ROLE OF HUNGER STUDENT'S UNION BUILDING, UNIVERSITY OF ALBERTA CAMPUS, FEB 3 Dr. Ann McDougall and Maxwell Zhirá, Department of History and Classics discusses the governments. Part of the U of A's at 17:30 n m. Info: www.iweek.

REGIONAL GROWTH STRATEGIES DELTA EDMONTON CENTRE SUITE HOTEL 10722 102ND ST., FEB 3 Discussion of regional growth strate-gies looking ad points of view from a developer, a municipal

planner, and a government official. Doors at 7 p.m. Info ROBERT MANOLSON MAYFIELD INN AND SUITES, 16615 rejuvenation through laughter. Doors at 1 p.m. Info: robert@

SHIPS, FOOD & PIRATES: DELIVERING AID ON THE HIGH SEAS STUDENT'S UNION BUILDING, UNIVERSITY OF ALBERTA CAMPUS, FEB 2 With Emdr. Christophe Pier Dickinson. As part of the U of A's International week 2009.

SHOULD WE ELIMINATE AGRICULTURAL SUBSIDIES? INTERNATIONAL HOUSE, UNIVERSITY OF ALBERTA CAMPUS, FEB 4 A debate featuring Sarah Davis, Sean Lee, Nathan ski and Julia Pon. Part of the U of A's International Week 2009. Doors at 2 p.m. Info: www.iweek.ualberta.ca.
SNOW DAZE BABA YAGA TRAIL ADVENTURE SNOW VALLEY SKI HILL & WHITEMUD PARK NORTH, IAN 30 Parties, tobogganing, snowboarding and skiing. Info: www

SONGPOSIUM SUTTON PLACE HOTEL 10235 101ST ST., JAN 37 A One-Day Intensive Seminar for Songwriters featuring music industry veterans Jim Vallance, Ariel Hyatt and Ryar

Zimmerman. Doors at 9 a.m. STUDENTS' INTERNATIONAL HEALTH FORUM TIMMS CENTRE FOR THE ARTS, 87TH AVE. & 112TH ST., FEB 4 A tional work in the field of education and healthcare. Mi part of the U of A's International Week 2009. Doors at 11

SYLVAIN VOYER - EDMONTON, THE WORLD AND BACK AGAIN ENTERPRISE SQUARE, 10/ MSPER AVE., JAN 29 Marcus Miller, AGA assistant curator, speaks as part of Art for Lunch with the AGA. Doors #8 12:10 p. TRANSCENDING FEAST, FAMINE AND

HOT PICK

STUDIENT'S UNION BUILDING, U OF A. FEB 4 With guest speakers George Monbiot and Debra Davidson, Part of the U of A's International Week 2009. Doors # 12 p.m. Info: www. ek.ualherta.ra

UNHAPPY MEALS: THE FOOD
CRISIS AND 900 MILLION UNSERVED EDUCATION CENTRE, UNIVERSITY OF ALBERTA CAMPUS, FEB 3

Stepanie Bachelet, Jenna Truong, and Freja Ann McGetric lead a student discussion group looking ■ the failure of big business III help feed the world in times of crisis. Part of the U of A's International Week 2009, Doors

5 p.m. Info: www.iweek.ualberta.ca.
VOLUNTEERING ABROAD PANEL EDUCATION CENTRE. UNIVERSITY OF ALBERTA CAMPUS, FEB 2 Alex Daraseng.
Andrea Gonzalez, and Shannon Todd discuss volunteer opportunities abroad. Part III the U IIII A's International week 2009. Doors at 5 p.m. Info: www.iweek.ualberta.ca.
WELCOME TO THE JUNGLE: FOOD, ENVIRONMEN-

TAL JUSTICE AND YOU STUDENT'S UNION BUILDING, UNIVERSITY OF ALBERTA CAMPUS, FEB 2 With Frank Bessai and Fiona Cavanagh. Part of the U of A's International week 2009, Doors at 3 p.m. Info: www.iweek valberta.ca.

AGAPE EDUCATION FACULTY, U OF A CAMPUS Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members BISEXUAL WOMEN'S COFFEE GROUP A social group for bi-curious and bisexual women. Every 2nd Thu of the month. EDMONTON, 10804 TI9TH ST. Older gay men and admirers meet for a social period, short business meeting, followed

DRUGS A PROBLEM? COCAINE ANONYMOUS CAN HELP



TOP 10 RINGTUNES

- Poker Face, Lady GaGa
- Live Your Life, T.I. ft. Rihanna
- Heartless, Kanye West
- Sex On Fire, Kings of Leon
- Beautiful, Akon
- Single Ladies, Beyonce
- Love Story, Taylor Swift
- Hot N Cold, Katy Perry Rock N'Roll Train, AC/DC
- Circus, Britney Spears



by guest speaker, discussion panel, or potluck supper. Every 2nd Sun in the month, 2:30 p.m. Info: www.primetimersww.

EDMONTON RAINBOW BUSINESS ASSOCIATION THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 18TH AVE. Casual networking with GLBT business community. 2nd Wednesday every month. Locations listed on www

EPS/LGBTQ LIASION COMMITTEE The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queen allied community members, and police officers, E-mail questions as concerns iii epslgbtq@yahoo.ca. All inquiries treated with confidentiality and respect. To report a hate or bias motivated crime, contact the EPS Hate & Bias Crime FREE TO BE INTERMEDIATE VOLLEYBALL 8-10 pm. 101

Amiskiwacy Academy Info. volleyball@teamedmonton.cgaywire.morango's CAFE, 10118 79TH ST, 6 pm, CISR 88.5 FM Edmonton's only radio show concerning gay lesbian, bisexual and transgendered lives. News, local and

international features, and community event HIV SUPPORT GROUP PRIDE CENTRE, 9540 111TH AVE. 2nd Monday every month from 7-9 p.m. Info: richardio monton.org/780-488-3234

INSIDE/OUT U & A Campus-based organization to LGBTO faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca or wonham@ualberta.ca PRIDE CENTRE 9540 111 AVE., 780-488-3234. Hours

TUE-FRI 1-10 p.m., SAT 12-6:30 p.m. Orop-in, library, and community internet services are available. Onlin enewsletter Hours: TUE—FRI 1-10 p.m., SAT 12-6:30 p.m. Info: 780-488-3234 or www.pridecentreofedmonton.org.



music

MUSIC PREVIEW - ELECTRO L.A. - BY MIKE DEANE 1501 Words

ALL THE WAY FROM L.A., THE MAE SHI COME IN WITH A HARD, FAST LIVE SHOW — PROBABLY

ONE OF DOZENS THIS MONTH

THE MAE SHI

The Pawn Shop (10551-82 Ave), Sat, Jan. 31 (9pm). Tickets: \$15, available through Ticketmaster (451-8000/ ticketmaster.ca) or iii the door.

"Last year at South by Southwest we played 18 shows in five days. We didn't have voices or anything when it was done, but we needed to do it wasn't even the band's most punishing schedule: during one stretch last year, the L.A. experimental punks did 32 shows in 31 days.

For The Mae Shi, performance and recording are very separate en-Out Out, The Mae Shi have had to figure out how a "live band" ment to an album. But given all the positive reviews for their latest release, HLLLYH, it seems like The Mae Shi have solved the problem

"My whole idea is that the album totally different formats, two different media. You wanna make an album listenable as a piece of media, as something that's going to be travelled around and kind of halfignored but listened to at the same somewhat captivating so that people human beings, so that can make things weird. It's totally two different



tured and more spontaneous than their albums. It'd be nice to say that this quality reflects The Mae Shi's desire to performs solely for their fans, but it has just as much to do with the members' short attention spans. "We just try and do things to keep us interested in the live show," Gray says.

or if it's for real, or if we're a weird clown show There's no real concept behind it except that you're supposed to have fun. You gotta do whatever you gotta do to have fun. I guess that's kind of a concept, but I don't know what that makes us - Mötley Crue or something?'

But unlike the Crüe's, The Mae Shi keep things impressively DIY. though not always on purpose. You'd

think, with their jammed tour schedule, they must have an ambitious tour manager, but when they're not releasing their own albums and trying to keep up with sales, the band somehow finds time to book their tours themselves. "We thought we could do it but it turns out that we hardly ever keep up with our orders," Gray says sheepishly. "We get ■ lot of complaints about our customer service. Sometimes it works out grea and it's really satisfying, but it's just like any other job; you're going to make mistakes. I don't think it was meant to be any kind of statement we think record labels are great. anyone's willing to help you out with anything, you should accept the help Taking matters into your own hands isn't always the best thing. We can't all be Charles Bronson.'

HOT TICKETS · MUST-SEE SHOWS

BUFFALO **Bison BC** Pawn Shop · Feb. 5 \$10 | At the door

Last year Rolling Stone named this Vancouver-based foursome one of the top 10 breakout acts of 2008. Not bad, considering that it was just earlier that year they signed to Metal Blade Records and followed up their debut 2007 EP release with their first fulllength, Quiet Earth. Since then they've seen success with several projects, including their own brand of beer produced by the Phillips Brewing Company, and a spot on the soundtrack for Thrasher magazine's skate video Beer Slave. Booyah, buffalo soldiers!

Red Shag Carpet Haven Social Club - Jan. 30 \$101 At the door

It's been two years since Red Shag carpeted ■ venue in Edmonton with their alt-indiepiano-popping sound. Fortunately they've been practicing regularly again and are set to start tickling the critics' fancy with new material that they road-tested during their nomadic touring days. With more than 250 shows under their belt we're sure they won't disappoint - especially if they team up again with producer/engineer Nik Kozub when they hit the studio to record another album later SEARCHING FOR

Jeremy Fisher Myer Horowitz Theatre · Jan. 31 \$15 Ticketmaster

Starting in Seattle, Mr. Fisher biked across North America in 2002 to promote his debut album Back Porch Spirituals until he finally found his way to Halifax, From there, Fisher went on to spend a whopping \$60 to shool his stop-motion video for the song "Cigarette." So far the YouTube clip has received 2,238,945 views. That looks pretty good of a résumé, and it also looks good written of a piece of cardboard with a sharple while he busks on a street corner for loose change and exposure - a favourite pastime of his.

The Flying Meatball Wizard



s It A Bird? A Plane? I Nuh-uh, it's the Flying Spaghetti Monster. Repent! Repent! PHOTO SUPPLIED

BRIAN GREGG, ONE OF EDMONTON'S KOOKIEST BUSKERS, RELEASES HIS TREATISE TO THE WORLD — SPACHETTI DINNER INCLUDED

BRIAN GREGG

w/The Gregos, Scott Cook and The Long Weekends. Foolier's Boost (1996-99 St.), Frt, Lan 30 (7:30pm), Triclets: 512, available through TIX on the Square (420-1757/ thumthesquare.ca), 429-3624, or STS at the door. Suggletti dinner for ST, pirate dress encouraged but not recurred.

I'm pretty sure that Brian Gregg is some sort of wizard. Not the modern Harry Potter type, mind you, but the olde English spells-and-magic type. When you read about him, you see words like "experimental" or "innovative" or "inventive" crop up a lot. Those words can also be used to de-

scribe a magical being with the ability to influence and transform the world around him. You want more proof? Fine. He wears a sparkly silver wizard-like jacket. Not enough? Wow, tough crowd.

While playing with the Angus Park Blues Band, Gregg was lucky enough to come in contact with the most esoteric band on the planet: Led Zeppelin. Everyone knows about Zeppelin's connection to the occult and the so-called "dark arts," so one can only surmise that Gregg must have had a clandestine meeting with them, probably to discuss how to manipulate the future for their benefit. It was then that Gregg must have had to make a decision between a life of fame and fortune, or one of influence and artistry. Judging by his curriculum vitae, Gregg chose, the path of an artist who uses his magic for the betterment of others.

"I got into music because I loved it and was fascinated by it," Gregg explains. "Later on, when I got into the business, I realized that other people were there to make money or guys would join a band to get chicks and that sort of thing. I started playing clubs and bars and there was an early stage where I did big concerts for a while, but I settled down doing the six-nighter scene. But then I thought to myself, is this what I want to be doing? Selling beer with my music? So I thought, what do I really want to use my music for? I want to illuminate good ideas that are good for the world in general. I feel good about this because it meets the criteria that I set out for myself a long time ago."

Another example of Gregg's magi-

cal musical mysticism is his album Electronic Busker, which was released online as a "pay what you can" disc in 1993 ... almost 10 years before Radiohead did the same with In Rainbows. Coincidence? I don't think so. With song titles like "Strange Loops" and "Hot Plastic Man," Gregg's understanding of the future was obvious even back then.

"It's always nice to see other people coming to the same conclusion as you did," he says. "It's a normal part of human culture. Like, for example, how two guys discovered the periodic table at the same time on opposite sides of the planet. As knowledge grows, certain things become apparent, so people put two and two together and everyone comes up with the same answer."

And now, with his Creative Com-

mons release of music based on The Gospel of The Flying Spaghetti Monster by Bobby Henderson,
Gregg takes another step forward in
the world of influencing everyone
around him for the better. But why
use music and Spaghetti Monsters?
Why not just cast a "make the world
a better place" spell?

"It gives me a childish delight," Gregg replies. "On one hand, it's a really harsh criticism that I agree with, but on the other hand it has this beautiful playfulness and childishness about it. It is just the way my mind works, you know. A lot of my songs I write instantaneously. Some of them I've spent years writing, but a lot of them are just from a train of thought and I follow it."

I think he meant "spells" rather than "songs." But I could be wrong.



* RED STAR

Report From The Big Apple



WILDLIFE FISHGRIWKOWSKY
NO ONE SAW IT COMING, BUT
NEW YORK CITY HAS TURNED

NEW YORK CITY HAS TURNED FISH BACK INTO AN EDMONTON BOOSTER

NYC, NEW YORK — So I'm walking down Broadway with inside-stereo headphones on to keep the ears warm, listening to Talking Heads when it hits me: my favourite American act is a local band. Well, here in Metropolis, anyway. A wave of understanding hits in a way you can't the city, its five boroughs if you're

Beastie Boy, its streets and corners if you're everyone else. There's
Sonic Youth's Murray Street. The
Ramones' "53rd and 3rd." Down this
road, the airbrushed cover of Physical Graffiti. A little over Bob Dylan
and his girlfriend pulled their own
Abbey Road routine. head-on.

It's inspiring and deafening, these ghosts of the past. Who ya gonna call?

Like dating someone incredibly talented, New York City is a little tough on an artist. I keep running into people with self-descriptions like "former photographer." How does that even happen?

"There's always somebody better than you here," CJSR's ex-girlfriend Sheri Barclay says. She's DJing at Black Betty over in Brooklyn's Wildad, which is beautiful too.

Another Edmonton ex-pat at the bar, not far from where she lives is Saera Little. Her lush paintings adorn several of our restaurants still including the one of the kitchen at The Sugar Bowl. "I think I took on a little more than I could handle," she says, "but I always do. My first job out of university and I'm a manager." Little has a degree in art therapy, meaning (besides babysitting subordinates she never asked for) she encourages former junkies and dealers to express themselves in ways she herself no longer has much time for "I don't really make art like I used to, no. I have to find a way to do that." I suggest either getting five roommates like everyone else or carrying a digital camera around - the lazy man's canvas and brush. She goes

HOW NEW YORK CAME TO BE SO BRILLIANT IS A MATTER OF NUMBERS: TIME, LONGITUDE, POPULATION. BUT REMEMBER HOW SELF-REFERENTIAL SO MUCH OF ITS ART IS. THAT'S PARY OF THE SECRET GUYS LIKE CADENCE WEAPON — AND FRANK SINATRA — HAVE FIGURED OUT.

just read about; you need to be proportionately swallowed by the city itself. My god, those art-school geeks fled the sheer size and hip discos of 1976-77 New York, bounced out of a dying punk scene they were too straight for and landed with the immigrant funk freaks. These weirdo outsiders all came together and wrote the score of geek culture. The whole melting pot process on low heat: it's so beautiful.

Of course, you get pummelled by similar feelings every time you turn a street corner out here, the kind of déjà vu that's really just pattern recognition thanks to our entire civilization being completely obsessed with liamsburg, which has a vaguely New City feel - the old one, though, where the Railtown condos provide absolutely nothing to us now. The Whitsundays and Wet Secrets both played here last year, and with her help, you might too. Barclay is wearing a smart pantsuit and playing obscure '60s soul tonight, till a few shots pull The Cars out of the garage. "I would've stayed in Edmonton if I could've found a decent guy," she laughs, though the fickleness of boys here on the coast is where that "always someone better" quote came from. By the time this article is in print, she'll already have left NYC for a tropical island to rescue her

on about our city with the same love I used to, stuck between Vancouver and San Francisco too long.

I know it doesn't always seem like it, and certain snits from Van will tell you otherwise, but we really have something wonderful in northern Alberta – if you have the skills to survive.

How New York came to be so brilliant is a matter of numbers: time, longitude, population. But also remember how self-referential so much of its art is. That's part of the secret guys like Cadence Weapon—and Frank Sinatra—have figured out. It's completely up to us to define outselves.



SEEN IT LIVE - GREAT GIGS YOU MISSED LAST WEEK



Barn-A-Lam | Edmonton ex-pet Sheri Barday's finet IDI shift in Brooklyn's Black Betty for a white. The little spaikplug is heading for the tropics, away from the bite of the New Yorknow. PHOTO BY PSPH GRIWNOWSXY

MILSIC PREVIEW · SOME KINDA METAL · BY FAWNDA MITHRUSH 1522 words

The Dad That Rocks The Cradle

ENGLAND'S CONTROVERSIAL METAL LORD WEIGHS IN ON FATHERHOOD AND HIS NEW BOOK THAT STUDIES ALL THINGS CREEPY

CRADLE OF FILTH Edmonton Event Centre (WEM), Sat, Jan. 31 (7pm), Tickets \$33.50, available through Ticketmaster (451-8000/ ticketmaster.ca).

If one thing's clear about Dani Filth, the often growling, often wailing voice behind Suffolk's longtime metal kings Cradle of Filth, it's that he takes great pride in being a dad.

Filth's fatherly inclinations might come as a surprise, considering that his band's greatest claim to infamy may be their ultra-inflammatory "Vestal Masturbation" T-shirt, which got most of their fans who wore it into heaps of trouble - some were even sued. The shirt, which is banned in New Zealand and is now a coveted metal collector's item, bore the slogan "Jesus is a cunt" accompa-

explains. "Obviously being my daughter and the people we know. she's slightly ahead of her years of her classmates, if you know what I mean." He laughs. Considering I wasn't allowed to watch horror movies - one of Filth's ultimate pleasures - until I was into my tweens, I wondered if there are any rules in his house regarding all the gore and guts and general freakiness those films (and his band) tend to glorify. "She can watch them, and she does," Filth says, "but there's limitations: nothing sexual, nothing too graphic."

Filth, who identifies his religious beliefs as Luciferian, goes on to explain how he's co-written a book due out this Easter with BBC occult authority Gavin Baddeley. The Gospel of Filth, while serving primarily as a historical account of the band's career, also examines the darker, arcane undercurrents in contemporary culture (especially the ones that influence Cradle of Filth and their



in certain respects. Take fairytales. If I were to translate Hansel and Gretel, it would turn out to be very horrific - some kids out in the forest at the mercy of some witch who's going to cook them and eat them. But in layman's terms, in children's terms, you

THU.JAN.29-DJ. TOONFLASH

"IF I WERE TO TRANSLATE HANSEL AND GRETEL, IT WOULD TURN OUT TO BE VERY HORRIFIC - SOME KIDS **OUT IN THE FOREST AT THE MERCY OF SOME WITCH WHO'S** GOING TO COOK THEM AND EAT THEM."

nied by an image of a masturbating

The never-without-contacts frontman explains that his daughter, Luna Scarlett, who turns 10 in February, has been exposed to the full spectrum of things goth and horror thanks to her proud papa. But he thinks his band's dark take on things has been a good thing for young Filth Jr.

"She's pretty open-minded," Filth

With his own values in mind, Filth argues that the minds of children may not be as fragile as is commonly believed.

"I think it's good to protect children off the start," he says, "but in the book there's a chapter about childhood nightmares. Children have an intellect that's very innocent, but kids are almost more capable of digesting that sort of stuff than adults, can just take it with a pinch of salt."

As for what frightens Filth himself, the thought of traditional office drudgery makes him cringe. "I'd say Hell would be a normal nine-to-five job. I like my life to be colourful and interesting. I like different things, challenging things.

And the music in Hell? "Probably The Lighthouse Family or something like that," he laughs.



FEATURING daily lunch & dinner buffet HAPPY HOURS daily 4-6pm EXOTIC INDIAN HOT HORS D'OEUVRES XCLUSIVE wine + beer menu







(DREVIEWS



FRANZ FERDINAND

Tonight: Franz Ferdinand

女女女女会

In 2007, Scottish rockers Franz Ferdinand recorded a cover of "All My Friends" by James Murphy's ultra-slick dance punk project LCD Soundsystem.

What seemed like a lark at the time has now become the unlikely centreplece of FF's sound; their third album, Tonight: Franz Ferdinand, is watermarked all over with the heavy pulse of Bob Hardy's bass and Paul Thomson's newly clipped, skittering drums. It's a surprisingly well-suited and exciting sound for the quartet. (This kind of appropriation is usually called the anxiety of influence, but there's not much in the way of discomfort — it's all oozed confidence here all cool) "Illysses" is one of the best results, where singer/guitarist Alex Kapranos channels those ever-tempting Greek sirens, whispering "C'mon, let's get high" as the drums, guitar, and synths lock into an irresistible assault. Some of the lesser variations get a little samey, but more subdued songs like "Send Him Away" and "Dream Again" provide welcome cool-down moments. If their past albums are any indication, the biggest problem facing Tonight is longevity. After all, both their self-titled debut and 2005's You Could Have It So Much Better sounded fresh and essential when they first came out; now they seem fun but slight, and ultimately disposable. Hopefully the new album can transcend all that, but since we won't know for sure until 2010, I'll hedge my bets: consider the above rating time-stamped. MICHAEL HINGSTON

Folk J. TILLMAN

Vacilando Territory Blues (Western Vinyl)



Josh Tillman, drummer/ singer of Fleet Foxes, has been quietly putting out folk records for years. His latest release, Vacilando Territory Blues, feels like mix between Songs Ohia and The Band, ranging from loner folk to more fleshed-out folk-rock. On "First Born," Tillman matches his haunting, whispery vocals with soothing acoustic guitar. The more Band-like tracks "James Blues" and "Steel on Steel" show that Tillman is equally deft at more ambitious compositions (which should not come as a surprise to anyone who's listened to a Fleet Foxes track). "New Imperial Grand", bumps up the sound to bouncing, old-timey country-rock, followed by the incredibly sparse sounds of "Master's House." That's the only problem with Vacillando Territory Blues: inconsistency. There are some excellent songs on this album, but the pacing and flow are distractingly uneven. It's certainly worth a listen, but with more focus Tillman could creat something truly great.

MIKE DEANE

THE DONEFORS

How to Have Sex With Canadians (independent)

***☆☆



The DoneFors' debut album isn't some kind of creepy instruction manual - no Cana Sutra here thankfully It is however, an eclectic mix of Canadiana sailing to many a musical port, from the bossa nova-flavoured "The Narrator" to the quirky modern folk of "The Last Thing You Do." "Red Fish" stands out as a slinky jazz-club number that makes a Fiona Apple-ish brooding descent into self-discovery as the slow rumble of Liam Smith's electric bass underscores Janine Stoll's wispy moan of "You're a homicidal maniac and I love you." While other tracks have similarly dark and twisted lyrics, some feel crisp, young, and innocent, like "In a Comfield"'s tumbling "Kiss me deep until there are no kisses left." Bands always wish critics couldn't tag 'em but we generally do anyway. The DoneFors, however, have the distinction of being genuinely hard to classify. Sometimes folky, sometimes poppy, sometimes jazzy, Sex With Canadians is just merge-y experimental

Tribute PHOSPHORESCENT

To Willie (Dead Oceans)



The title and cover art for this new album from Matthew Houck invoke the class sic 1977 album To Lefty From Willie, in which Willie Nelson paid tribute to honkytonk legend Lefty Frizzell. That album was a tip of the hat from a chart-topping star directed toward a performe whose name had sadly lapsed into obscurity. Now. even 30 years later, Willie Nelson is hardly a name that needs to be reintroduced to anybody - but To Willie is still an excellent reminder of the down-to-earth human ity of Nelson's music and his ability to evoke a world of regretful heartache in just a few well-chosen phrases In Nelson's songs, when you break up with the person you love, you don't just feel lonely; you're "Permanenth Lonely. I don't know if anyone will

I don't know if anyone will be recording a Phosphorescent tribute LP 30 years from now — although 2007's Pride is a damn good album — but I can certainly imagine having a bad day in 2039, pouring myself a drink, and consoling myself to the sounds of To Willie-PAUL MATWYCHUK

KATHLEEN BELL

three

seventy

LIVE MUSIC

cis/Club Nights

DIVINE BROWN STARLITE ROOM, 10030 102ND ST. With ILOVE BOS NEW CITY, 10081 JASPER AVE. Dexter Nebula and Anarchy Adam. Every Thur

wan & Botk

THE BLUSH CONNECTION AND PRE/POST URBAN LOUNGE, 10544 WHYTE AVE. With Allistar Quazzum. FAUNTS NEW CITY, 10081 JASPER AVE. With DJ Cadence

EXTREMENTATIVE

BATTLE OF THE BANDS MEAD HALL, 10940 166 A ST. With Stormcholt, Guardians Of Power, The Eternal Arise, First Church Of Mud. Doors 2 8 p.m.

Rives & Roots

ALLAN-LEE ROPCHAN & THE BLUES BUSTERS

LISA NICOLE GRACE HULBERT'S, 7601 115TH ST. Doors at

MARY MACHURA BLUE CHAIR CAFÉ, 9624 76TH AVE. Doors at 8 p.m.

COLIN LINDEN WITH WHITEY JOHNSON THE ARDEN THEATRE, #5 ST. ANNE ST., ST. Doors at 7:30pm.

MS/ Lub Nights

AGE OF AQUARIUS 2 THE TEMPLE, 10030 102ND ST. With

It Gates, The Protege, Opaque, Princess Mangladesh and Jay

DECLEVER NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.
OPENING CEREMONIES HIP HOP SALSA PICANTE STUDENT'S UNION BUILDING, UNIVERSITY OF ALBERTA CAMPUS Peoples' Poets and Dodel Kids Club. Presented as part of the U of A's International Week 2009. Doors at 12 p.m. Info:

FERNANDA CUNHA YAROBIRD SUITE, #11, TOMMY BANKS

JUNE MANN QUARTET JEFFREY'S CAFÉ & WINE BAR, 9640

RED SHAG CARPET HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. With Fat Dave, Doors at 8:30 p.m.

Pag & Rock

BORDERLANDERS FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK Doors at 7:30 p.m.
EVE HELL AND THE RAZORS NEW CITY, 10081 JASPER

GREATER THAN GIANTS PAWN SHOP, 2ND FLOOR, 10551

MAYNARD KOLSKOG & HUGH READ FRESH START

BAKERY & BISTRO, 484 RIVERBEND SQUARE Doors at 6 p.m. MEMORIAL MARCH FUNRAISER STARLITE ROOM, 10030 102ND ST. With Destruction United, Assassins of Youth, and

MURDER MUTINY & THE ZAZAZAS BRIXX BAR & GRILL, 30 102ND ST. With Triple Ex and Desert Boots. Doors

CRAOLE OF FILTH EDMONTON EVENT CENTRE, 2556-882 RIPPER/CUTTER NEW CITY 10081 JASPER AVE. With

siahlator and Tarantuja. Blues & Dante

MISTER LUCKY J& R'S GRILL AND BAR, 4003 106TH ST Doors at 9:30 p.m

JEREMY FISHER MYER HOROWITZ THEATRE, STUDENT'S UNION BUILDING, U OF A With Hannah Georgas. Doors In

MARTYN JOSEPH ROYAL ALBERTA MUSEUM, 12845 102ND

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730 107TH AVE. With Generation IIVEXX. Doors III III p.m.

OH SNAP! THE TEMPLE, 10030 102ND ST. Degree & All

TECHNO NIGHT IN CANADA BRIXX BAR & GRILL 10030 102ND ST. With Dave Stone, Rob Tryptomene and Neil K. Boors at 9 p.m.

ROLLANDA LEE JEFFREY'S CAFÉ & WINE BAR, 9640 142ND

TED'S WARREN COMMISSION YARDBIRD SUITE, #11, TOMMY BANKS WAY Doors III 8 p.m.

LADYKILLERS HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. With guests, Doors # 8:30 p.m. LINDSEY WALKER & DREW MALCOLM HULBERT'S, 7601

115TH ST. CD Release Party. Doors at 8 p.m.
THE MAE SHI PAWN SHOP, 2ND FLOOR, 10551 82ND AVE.

RDN BRIXX BAR & GRILL, 10030 102ND ST. With Dave Stone Rob Tryptomene and Neil K. Doors at 9 p.m.
RATTLESNAKE ROMEO STARLITE ROOM, 10030 102ND ST. With Freeburn and Noweiser. Doors # 9 p.m.

Alternative CELTIC MUSIC SESSION DEVANEY'S IRISH PUB. 9013 88TH

Rives & Roots

DONNA DURAND SECOND CUP, 12336 124TH ST. From 2-4

IS JUST ONCE BLUES ON WHYTE, 10329 WHYTE AVE.
REGGAE SUNDAY HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. WithSouljah Fyah. Doors at 8:30 p.m.

HONG XU THE ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT First show 11 a.m. evening performance # 8 p.m

ROB THOMPSON DUO THE BLUE PEAR, 10643-123 ST.

METAL MONDAYS LIKWID LOUNGE, 10081 JASPER AVE.

SLOWBURN DEVANEY'S IRISH PUB, 9013 88TH AVE. E

SPIRIT, SPICE AND OTHER RECIPES FOR LIFE-

ALBERTA CAMPUS With Taras Kompanichenko and Juri Fedynskyi 🛍 part 🛍 the Unit A's International week 2009

MODO TRIO YARDBIRO SUITE, #11, TOMMY BANKS WAY Doors # 7:30 p.m.

BIG ROCK UNTAPPED AND UNPLUGGED BRIXX BAR & GRILL, 10030 102ND ST. With Mike James of Michael James

Concerts

EPIC UKRAINE: A FOLK MUSIC FEAST CONVOCATION HALL UNIVERSITY OF ALBERTA, 113TH ST. & 91ST AVE. With Taras Kompanichenko and Jutil Fedynskyi. As part of the U. of A's International Week 2009, Doors ill 3 p.m. Info: www.

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Jazz

CHRIS ANDREW TRIO COPPER POT, #101, 9707 110TH ST.

Pop & Rock

DUFF ROBINSON DEVANEY'S IRISH PUR 9013 RRTH AVE

Blues & Roots

DWAYNE CANNAN TOUCH OF CLASS GAMING ROOM, 11777 KINGSWAY AVE. JAN 30 - JAN 37 Doors III B:30 p.m. MISSISSIPPI HEAT BLUES ON WHYTE, 10329 WHYTE AVE.

VINDICATORS BLUES ON WHYTE, 10329 WHYTE AVE., JAN 74 - JAN 31

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CRUSH JET NIGHTCLUB, 9221 34TH AVE., JAN30-JAN31 **DERINA HARVEY** SHERLOCK HOLMES PUB WEM, WEST

EDMONTON MALL, FEB 3 - FEB 7 DWAYNE ALLEN ROSE & CROWN, #195, 10235 101ST ST.,

LYLE HOBBS ROSE & CROWN, #195, 10235 1015T ST., JAN

MADISON DRIVE CASINO FOMONTON, 7055 ARGYLL RD.

MOURNING WOOD URBAN LOUNGE, 10544 WHYTE AVE. STAN GALLANT SHERLOCK HOLMES PUB WEM, WEST

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BLUES ON WHYTE 10329 WHYTE AVE. Doors m 4 p.m. CARROT ARTS COFFEE HOUSE 9351 1181H AVE. Doors

COAST TO COAST 552 CALGARY TR. Boors # 9 p.m.
MOLSONS SATURDAY DPEN STAGE LB'S PUB, #110, 23 MORANGO'S TEK CAFF 10118 797H ST Doors # 7 n.m.

EDDIE SHORTS 10773 III 7H ST Doors III 9 n m. HOOLIGANZ PUB 10704 1247H ST. Afternoon jam hosted by

THE LOOP LOUNGE OPEN MIC 367 ST. ALBERT RD., ST.

NEWCASTLE PUB & GRILL 6108 90TH AVE Doors at 3 p.m. O'BYRNES IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m. HULBERT'S 7601 115TH ST. Opors at 7 p.m.

THE IVORY CLUB 2940 CALGARY TR. Doors III 8 p.m. OPEN STAGE WITH JAKE IAN WUNDERBAR HOFBRAU HAUS 812010157 ST. Boors 20 9:30 p.m.
PLEASANTVIEW HALL 10860 57TH AVE. Acoustic fiddle jam hosted by Wild Rose Old Tyme Fiddlers Society ROSE BOWL ROUGE LOUNGE JOINT TITTH ST. Doors #1 9 p.m.

AMMARS MOOSEHEAD TUESDAY OPEN STAGE LB'S PUB. #110, 23 AKINS DR., ST. ALBERT Doors III 9 p.m. THE DRUID 11606 TASPER AVE. Doors at 9 p.m.
SIDELINER'S PUB 11018 127TH ST. Doors at 8 p.m. SPORTSMAN'S LOUNGE 8170 50TH ST. Doors iii 8 p.m.

BLUEGRASS JAM PLEASANTVIEW COMMUNITY HALL. 10860 STTH AVE. Doors at 7:30 p.m.
EDDIE SHORTS 107/3 124TH ST. Open jam, all gear provided HAVEN SOCIAL CLUBHAVEN SOCIAL CLUBISIZO A STONY

PLAIN RD. Doors # 7:30 p.m HOOLIGANZ PUB 10704 124 TH ST. Doors # 7:30 p.m. LITTLE FLOWER OPEN STAGE Doors # 8 p.m. Info: www.

SECOND CUP OPEN MIC 12336 124TH ST. Doors at 8 p.m.
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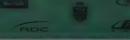












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MOVIE REVIEW - PALME D'OR WINNER! - BY MICHAEL HINGSTON 1681 wort

Hot For Teacher (Chaud Pour Professeur?)

YOU'VE SEEN PLENTY OF "INSPIRATIONAL TEACHER" MOVIES, BUT NONE AS FASCINATING AS THE CLASS

THE CLASS

Directed by Laurent Cantet. Starring François Bégaudeau Opens Fri, Jan 30.

I propose that we finally put a moratorium on the complaint that there are no good child actors. It's a lazy critique, and it's so clearly not true. Think of – and these are off the top of my head – Thomas Turgoose as a foul-mouthed preteen running wild in 2006's This Is England, or the heartbreaking bit part for Philip Seymour Hoffman's four-year-old daughter Olive in Synecdoche, New York. Sure, we can all think of painful examples to the contrary, but remember Sturgeon's Law says that 90 per cent of everything is garbage.

One of the miraculous feats of The Class the French film that won the Palme d'Or at last year's Cannes Film Festival, is that it features an entire classroom of junior high students who are, without a single exception, top-notch performers. It's unclear to what degree these kids are playing themselves (most of them share their of the dialogue was improvised from director Laurent Cantet and Robin Campilo's script, but they perfectly embody the playful sass, puffed-up ity that define a Grade I classroom. With very few modifications, I'd buy this film as a documentary.

Of course, it's not too far removed from nonfiction as it stands. The script is based on the 2006 novel by François Bégaudeau, which in turn was drawn from his real-life experi-



Pedagogical Thriller | Why can't all teachers be as brilliant as François Bégaudeau in The Class? PHOTO COURTESY OF MONGREL MEDIA

ences as a grammar teacher in just such a tough, multiracial Parisian neighbourhood. To top it off, Begaudeau plays the role of the teacher – which is to say, he plays a slightly fictionalized version of himself.

And what a teacher he is. The Class has the kind of premise that's fast becoming its own tired mini-genre—idealistic teacher reaches out to rebellious students, both parties see life in a new light—but Bégaudeau handles his students in the most delicate, utterly believable manner possible. He knows when to let an insult hurled his way slide, and when to subtly twist it around to turn the unwanted attention back to the teller. But mostly he's witty and generous,

and treats his kids with respect. He asks them follow-up question after follow-up, fuelled by a genuine desire for them to understand and interrogate their hidden lines of reasoning, and his lessons are often cleverly disguised: in debates about football, cellphone pictures, or the imperfect subjunctive. It's wish fulfilment of the highest order — if you've ever rued the wasted potential of your high school education, or wished a stodgy teacher would kick themselves out of auto-pilot and try for a change, you will gobble this film up.

Another exceedingly smart move is the decision to stay strictly within the confines of the school (the film's French title literally translates

as Between the Walls). We never see into Bégaudeau's personal life, and aside from brief parent-teacher conferences, we're similarly forced to take his students at their word. A year-long conflict with Souleymane, an increasingly delinquent student from Mali, culminates with a verbal blowout with Bégaudeau and the accidental injuring of another girl in the class, and he faces expulsion. But will his vengeful father actually send him back to his village, as the other kids allege? Should Bégaudeau relent, and pursue a less drastic course of action? And, come to think of it. why did Bégaudeau lash out at those two students just before the argument with Souleymane?

We never find out - not what happens to Souleymane, not if Bégaudeau will face his own reprimand, and not if his class actually picked up on how incredibly fortunate they were in having a teacher of his calibre. The best hints we get are from a scene near the end, where each student announces one thing they learned that year: one kid says the movement of tectonic plates, one the economics of the slave trade, and one brags about reading her sister's copy of The Republic. Nobody mentions something from his class, but the way he makes them giggle while answering, it's clear that what they'll take away wasn't necessarily on

Nick And Norah Heart New York: | Midhael Cera proves irresistible to fellow music-lover Kat Dennings during a long night of

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

OTALLY ADORABLE!

Nick and Norah's Infinite Playlist CAST | Michael Cera, Kat Dennings, Ari Graynor, Jay Baruchel, Alexis Dziena

Don't listen to the Pitchforkers who scorned it for lacking a sufficiently cool soundtrack): NRNIP is actually pretty dang charming. We're sure it's only a matter of time before Michael Cera becomes as sad and puffy as John Cusack, but right now his awkward stammer is as adorable a comic tic as anything in movies, and he has genuine chemistry with co-star Kat Dennings. And as for the soundtrack... It's got a cool new Vampire Weekend song and a nice one from The Real Tuesday Weld too. Screw you, Pitchfork!

KIND OF DISGUSTING!

Zack and Miri Make a Porno CAST | Seth Rogen, Elizabeth Banks, Jason Mewes, Craig Robinson, Traci Lords

Zack and Mirl, the platonic friends who escape from wage slavery by starring in a homermade XXX movie, turn out to be a much less charming couple than Nick and Norah. Kevin Smith's eighth feature film features his standard blend of raunchy dialogue, poop and dick jokes, amateurish camerawork, and last-minute attempts at "heart" — plus, in this case, an anal-sex gag so disgusting, The Dictator's still scrubbing away the memory. If nothing else, Smith's audio commentary ought to be full of lively anecdotes.

UNPLEASANT IN THE EXTREME!

Hounddog

CAST | Dakota Fanning, Robin Wright Penn, David Morse, Piper Laurie

And finally, with the 2009 Sundance Film Festival now over, here's one of the most notorious bombs of Sundance 2007: an exercise in greasy-haired Southern Gothic Hall seems doomed forevermore to be referred lie as "the Dakota Fanning rape movie." Directo Deborah Kampmeier, to be fair, had artistic armbitions — Fanning plays a 12-year-old victim of child abuse who finds solare through her love of blues music — but the film is still is joyless, overwrought slog that wound up on several "worst of the year" lists.

Liam Neeson Declares War On Albania

TRAFFICKERS! IN TAKEN. A HUGE, ANGRY IRISHMAN IS ON YOUR TRAIL

Directed by Pierre Morel. Starring Liam Neeson, Famke Janssen, Maggle Grace. Opens Fri, Jan 30.

If Bryan Mills, the hero of Taken, ever met Jack Bauer from 24, they'd find they have a lot in common. They're both rugged government agents who don't play by the rules, who'd much rather be in the field, punching out henchmen, than taking orders from some suit behind a desk. They don't think twice about torturing bad guys to get the information they need to ave innocent lives. And they've both got bubbleheaded teenage daughters amed Kim who can't cross the street without getting kidnapped.

In Taken, the kidnappers are a well-organized group of Albanians who spot pretty, young female travellers at the Paris airport, follow them to their hotel, abduct them, get them addicted to drugs, and then either urn them into prostitutes or auction them off to rich, swarthy businessmen to be deflowered. (Kim is played by Lost's Maggie Grace, who at 25 is clearly a decade older than her character is supposed to be. I assume this is the filmmakers' way to make their premise seem a little less sleazy, but making an adult actress like Grace

behave like a squealing teen has the unintended side effect of making Kim seem even stupider.)

Anyhow, I'm sure you don't need me to draw you a road map to figure out how this story plays out: after learning that the corrupt Paris police force won't be helping him retrieve his daughter - and with the clock smuggled into another country, never to be found again - Mills (Liam Neeson, in a rare action role) does the job all by himself. Only when the bodies start piling up do the Albanians realize that they've fucked with the wrong Irishman.

Now, there are two possible reactions to a movie like Taken. You can choose to repudiate it as a shamelessly manipulative, xenophobic, buttonpushing piece of rubbish _. or you can admire it, perhaps a bit begrudgingly, as a ruthlessly efficient, cleanly made revenge picture. Myself, I'm leaning slightly in the second direction. This is yet another film from the Luc Besson movie factory, and it has the slick production values, the sleek storytelling (the movie is barely 90 minutes long), the interestingly textured European backdrops, and the crisply choreographed action scenes that characterize pretty much everything Besson puts his name to. Taken was written by Besson and Robert Mark Kamen, his collaborator on all the Transporter movies, but instead of the balletic, outrageously



for Jason Statham, Taken is all about no-fuss brutality: Neeson's favourite approach is to batter his opponent senseless with his fists, then empty his gun into his head.

You've also got to give Besson and Kamen points for cunningly establishing Neeson as a divorced dad who's clearly the better man, but who can't complete with his ex-wife's rich new husband. It's the Die Hard principle at work: any woman who in law enforcement will require him to defeat an international group of criminals within two weeks of the divorce papers going through.

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MOVIE REVIEW - ROMCOM - BY KATHLEFN RELL 1459 words

Squidgey Face In The Snow

Renée zellweger gets her **HEART THAWED IN MINNESOTA** IN NEW IN TOWN

NEW IN TOWN

Directed by Jonas Elmer, Starring Renée Zellweger, Harry Connick Jr., J.K. Simmons. Opens Fri, Jan 30.

黄★救会会

New in Town takes the spirited, sexy, smart-talking lead that has served ollywood so well in countless romances, from, say, Rita Hayworth n Gilda to Rosalind Russell in His Girl Friday, churned her up, and pit her out as a total bitch. In heels, of course.

Lucy Hill (Renée Zellweger) is leither spunky, nor graceful, nor oriously brash. No. With her froen heart, squidgey face and binding power suit, one can't really expect on much from her in the way of harm. Instead, she's a Miami-based usinesswoman who can close a plant (and collapse the economy of town) without giving the matter a second thought. Unfortunately for Lucy, marketing wants to see if they can turn out a new product before shutting down said blue-collar town completely, so Lucy is sent to New Ulm, Minn., to reconfigure the fac-

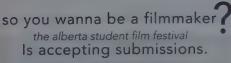
With a population of 13,000, New Ulm is a place where everyone shops at Northern Reflections and talks funny - lots of "don'tcha know"s and "thank you kindly"s They scrapbook, they gossip, and they get a holiday, as Lucy's overly friendly secretary Blanche Gunderson (Siobhan Fallon Hogan) puts it, the first day "the lake's froze-e-nuff to drive on." Lucy thinks she's in hell - fro-

The film tries to have fun by poking at these winter-ready folks. While they'd probably be making the same jokes if they set the film north of the 49th parallel (it was, in fact, filmed around Winnipeg), some of the gags these kooky characters puli off are well worth the chuckle, especially when Joan explains tinnitus by demo-ing the high-pitched buzzing noise that's inflicted on the sufferer

herself. "Oh jeez," I said to myself.

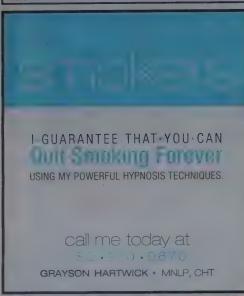
But as I said, only some of the gags work. Eventually, the frozen Whos down in New Ulm melt Lucy's heart (ironic, non?), which grows three sizes as the whole town sings "O Come All Ye Faithful" around the Christmas tree. Suddenly Lucy remembers how still squidgey-faced), she sets about saving the plant instead of gunning fireman Ted Mitchell (Harry Connick Jr.) after getting over the obligatory hate-at-first-sight set-up.

I don't understand why New in Town feels the need to present Zellweger's character as not merely sassy but downright unlikable. And Connick Jr.'s arms, it's still unsettling warm, beautiful Miamı for a life of winter boots and parkas. Maybe it's just me ... but I want my hunky lead-



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MOVIE REVIEW . CANCON . BY MICHAEL HINGSTON | 522 words

"Piss, Vomit, And Macaroni"



Bruises in Bed | Joel Hynes' brawling ways put a strain on his relationship with Mylene Savole in Down to the Dirt. PHOTO COURTESY OF MONGREL MEDIA

A PART-TIME POET AND **FULL-TIME DRUNK TRIES TO** MAKE A GO OF IT IN ST. JOHN'S IN DOWN TO THE DIRT

DOWN TO THE DIRT.

Directed by Justin Simms. Starring Joel Hynes and Mylene Savoie. Metro Cinema (Zeidler Hall, The Citadel). Fri-Mon, lan 30-Feb 2.

If Keith Kavanagh, part-time poet and full-time drunk, had grown up in the slums of London or New York, his might be a story of epic redemption, or at least high-scale debauchery. But Keith (Joel Hynes) did not grow up in these places. Keith grew up in a tiny, dead-on-its-feet village in Newfoundland simply referred to city is St. John's.

Keith's mildly stirred ambitions are the result of meeting Natasha (Mylene Savoie), whose piercing eyes and tiny jean shorts make her the most sought-after girl in town. Their outlaw romance is believable enough, full of passion and yelling, though a particularly gaping plot hole opens up right away. If this village is really so claustrophobic - and that's hardly up for debate - how is it that two adults who have spent most of their lives there have never met one another before? (Granted, the first two times we see Natasha, she's wading alone in a stream and peering out from a darkened window, but presumably she has the occasional human interaction every now

is covered in piss, vomit, and maca-

Visually, Simms and Hynes are aiming for an ultra-grimy, dirt under-the-fingernails realism, but they never really get there. Keith's hair is believably greasy at all times, and there's one squirm-inducing sequence near the end with a yellowtoothed prostitute, but mostly it just looks low-budget - not the same thing. This also makes Natasha's late attempts to rebuild her life as a fancy socialite look equally unconvincing.

There's also the age problem, as neither Hynes nor Savoie seems quite sure how old to play their characters. Both are adults, but throw what look like teenage rebellion fits

HE REBELS AGAINST AUTHORITY, BUT ONLY IN CALLING THE LOCAL COP A HOMOSEXUAL. HE'S A SUBSTANCE ABUSER, BUT STICKS TO BEER AND (OCCASIONALLY) MUSHROOMS.

as "the cove," and now, at 30, he's had just about enough of it.

Down to the Dirt, directed by Justin Simms and adapted from Hynes' own 2004 novel, documents his belated coming-of-age with scruffy charm. Keith's trajectory is familiar, but the specifics are painfully mundane: he rebels against authority, but only in calling the local cop a homosexual. He's a substance abuser, but sticks to beer and (occasionally) mushrooms. He packs up and tries

They load up a few duffle bags and rent a modest apartment in St. John's that starts out dirty and only gets worse. And the couple's big plans quickly fade away: Natasha is willing to get a job, but Keith continues his layabout lifestyle, transforming welfare cheques into empty bottles and scribbling in notebooks he never intends to publish. Natasha lucidly sums up their situation during one of their blow-out arguments: "Every his luck in the big city, only the big time you get drunk, Keith, this place

and either live or frequently stay at their parents' houses. They'd be just as believable as loudmouth 19-year olds, fresh out of high school.

And yet, the film comes back and does some redeeming with a pow erful final scene of Keith's return to the cove. More surprising still is that when read in its entirety, his bi hidden poem isn't godawful; in fact. it packs a considerable emotiona punch. With more dirt up front and some technical flair, that punc might have been an uppercut.

ances With Torontonians

TRAPONTO PUTS A FRESH SPIN ON THE THEME OF ABORIGINALS OUT TO CONNECT WITH THEIR HERITAGE

Directed by Shane Belcourt. Starring Duane Murray, Melanie McLaren, Lome Cardinal. Metro Cinema (Zeidler Hall, The Citadel), Jan 30-Feb 2.

"Will someone please tell me how to say 'tree' in Ojibway?" asks Anishnabe painter Jolene Peltier, beckoning to the skies. She's expressing herself with mock frustration, but that mock frustration disguises a genuine frustration with her inability to connect with her own cultural heritage. She asked her grandmother to teach her the language, but the lessons weren't very productive and to this day she knows about as much Ojibway as I do. She's earned acclaim for her paintings of aboriginal leaders, but when her latest subject, a elder and community organizer played by Lorne Cardinal, presents her with an eagle feather, she's devastated to realize, after driving out to a field and lighting some sweetgrass, that she has no idea what the "correct" way to pray with it might be.

Jolene, played winningly by Melame McLaren, is one of the two main

characters in Shane Belcourt's love ly, no-budget indie Tkaronto (named after the discarded Mohawk word for Toronto). The other is Ray Morin (Duane Murray), a Métis graphic novelist who's come to The Big Smoke to pitch a series to some TV executives - but also to get a little distance from his pregnant wife and sort out his thoughts about becoming a father. Jolene's life is a little more together than Ray's is, but they feel the same awkwardness and self-doubt when it comes to owning their aboriginal identity. They are also both married to white partners, and so they have a lot of pent-up thoughts about being aboriginal that spill out of them their first night together in a long Before Sunrise marathon conversation. An affair is out of the question, but it's clear they're drawn to each other.

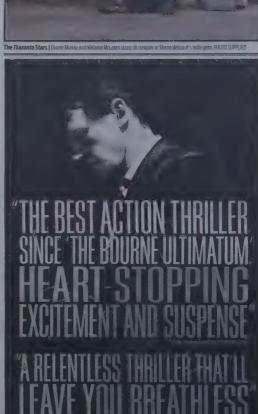
The themes of Tkaronto may sound familiar, even rote, but there's something very fresh in the way Belcourt filters them through his young, selfdeprecating characters. Sure, there's not a lot of subtext in Tkaronto - it's a movie about two people struggling to find their cultural identity who spend every scene talking about their struggle to find their cultural identity - but you completely believe that these two people would express themselves in exactly this way, that

there are thousands of Canadians out there who are wrestling with preciseto attach themselves to something bigger than themselves, and just to get their lives on track, is genuinely involving.

Ally McBeal fantasy sequences, and Jordan O'Connor's overbearing score. And the scenes where Ray takes his script meetings (which strongly reminded me of the audition scenes in Robert Townsend's - maybe I'm betraying my naïveté here, but surely even the most clueinsulting as the idiots Ray encounters here. That said, there's a very funny, pointed moment early on where one of Ray's producing partners tries to calculate whether Ray's Métis status is enough to qualify their show's creative team as "30 per cent Canadian

I imagine Belcourt has tried to get a lot of projects off the ground and has endured a lot of meetings even more frustrating and unproductive than it easier for him to get some cash in this little gem, he's obviously a talent





ONLINE MOVIES - HORROR 1439 words

Mother Superior



REEDOM OF CHOICE G.H. LEW DARIO ARGENTO'S GORE-IFFIC MOTHER OF TEARS CASTS A BEWITCHING, BLOODY SPELL ACROSS THE INTERNET

For anyone with a soft spot for horfor films, the name Dario Argento needs no introduction. Since his 1970 debut, The Bird with the Crystal Plumage, Argento has shifted effortlessly from his beginnings in the giallo genre (i.e., extreme Italian crime thrillers) to international acclaim for his lurid and indescribably decadent descents into nightmare horror. Several of the films of the so-called "terfor renaissance" of the past decade owe a large debt to the still-shocking and blood-churning masterpieces Argento made in the '70s and early 80s – films like Suspiria, Inferno, and Tenebrae. Unfortunately, most new films cannot hold a candle to the majesty and enlightenment of Argento's greatest achievements.

Mother of Tears is the final film in Argento's "Three Mothers" trilogy (the first two being Suspiria and Inferno), and while it's not as hallucinatory as its predecessors, it's nevperfect plunge for the neophyte into the Argento mindscape. Very loosely based on a Thomas de Quincey poem, Asia Argento (Dario's daughter) stars as a woman unexpectedly caught in a titanic struggle for civiliof black witchcraft is unleashed into Rome, opening the floodgates of Hell and dismantling down the social or-

WATCH MOTHER OF TEARS ONLINE AT WWW.VIDEO.GOOGLE.CA.

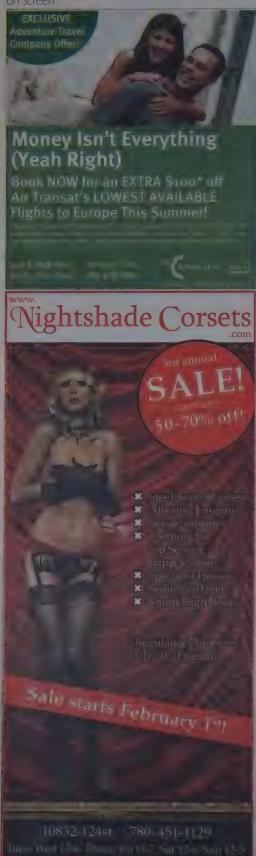
der. With the help of her mother's ghost (Daria Nicolodi, Asia's actual mother), Asia must literally journey into Hell to save the world and avenge her mother's death

What makes Mother of Tears so enjoyable is Argento's mastery of the camera as well as his extensive underlying power relationship to

the moneyed elite. The film starts at a gallop and the pace never lets up - not even to clearly explain its plot, with its dueling forces of black and white magic. But information (not plot) is what Argento consid-Tears draws upon the accumulated mythos of Suspiria and Inferno to

Yes, as with every Argento film there are atmospheric, gore-iffic setpieces galore. Rome is a key character in the action, with Argento's camera following Asia as she wanthe blood flows copiously, with some shocking and graphic even by Ar-

But Mother of Tears also offers a literate and sensitive examination of witchcraft and the responsibility it requires from anyone seeking to wield its power. Argento is a investigations into this misunder stood genre.



MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES



First Lady Gone Bad | Last fall, Elizabeth Banks played Laura Bush in W. Now she's attacking Arielle Kebbel with a tuning fork in The Unimyted, PHOTO COURTESY OF DREAMWORKS

OPENING THIS WEEK

THECLASS

François Bégaurdeau stars in *Time Out* director Laurent Cantet's sensitively observed drama, the winner of the 2008 Palme d'Orat Cannes, about a year in the life of a teacher and his racially diverse Parisian schoolroom. In French with English subtities.

DOWN TO THE DIRT

Joel Hynes, Mylene Savoie, Robert Joy, and Hugh Dillon star in writer/director Justin Simms' film version of Hynes' poignant novel about a hard-drinking young man (and secret poet) in a hardscrabble Canadian town whose life is changed when he meets an attractive, evolic woman. Metro Cinema: Jan 30-Feb 2 (Fri, Sun @ 7pm; Sat, Mon @ 9pm)

NEW IN TOWN

Renée Zellweger, Harry Connick Jr., Siobhan Fallon, and J.K. Simmons star in director Jonas Eimer's fish-out-of-water romantic comedy about a high-powered Miami businesswoman who is sent to a folksy small town in wintry Minnesota to oversee the restructuring of in manufacturing plant.

TAKE

Liam Neeson, Famke Janssen, and Maggie

Grace star in District 13 director Pierre Morel's action thriller about a former government operative who makes ruthless use of his esplonage skills to rescue his daughter from a band of kidnappers. Produced by Luc Besson.

TKARONTO

Duane Murray, Melanie McLaren, and Lome Cardinal star in writer/director Shane Belcourt's drama about two thirtysomething artists, an aspiring Metis TV writer and an Anishnabe painter, struggling to hold onto their cultural identity while pursuing media careers in Toronto. Metro Cinema: Jan 30-Feb 2 (Sat. Mon @ 7pm:Fri. Sun @ 9pm)

THE UNINVITED

Emily Browning, Arielle Kebbel, David Strathairn and Elizabeth Banks star in The Guard Brothers' supernatural thriller about a young woman, newly released from a mental hospital, who is visited by the ghost of her mother, who warms her not to trust her new stepmother.

ALSO PLAYING

DEFIANC

An amazing true story — the tale of four Jewish brothers in WWII Poland who led a forest encampment from which more than 1.00 Jews resisted the Nazis — gets a Hollyworp style retelling from director Edward Zwig Weil-made in its way, but you never folgo you're just watching a movie.

FROST/NIXON

Frank Langella is getting all the love for hiperformance as former president. Richapel Nixon, but we prefer Michael Sheen's work, David Frost, the lightweight TV personals to finagles the first post-Watergate intervew with him. Not exactly groundbreaking, by solid, entertaining, and made for grownup.

NKHEART

Another CGI-heavy family fantasy from Brendan Fraser, and this one's more may herent than most. Not even the sight of Helen Mirren riding a unicorn is enough gredeemit.

*☆☆☆☆

MY BLOODY VALENTINE 3-D

The usual slasher-film crap, only with a lot more severed eyeballs flying out of the screen.

★★☆☆☆

PAUL BLART: MALL COP

Not furny enough to recommend, but too in offensive and genial to hate. If you're looking for an okay time-waster for a slushy Januan afternoon, this Adam Sandler-produced iffor the Adam Sandler-produced iffor Die Hard featuring a blubbery, Segwey inding security guard instead of a badass offeduty policeman gets the job done.

**☆☆☆

UNDERWORLD: RISE OF THE LYCANS

Sure, It's amusing to see Frost/Nixon's borish Michael Sheen playing a hunky, rebellion werewolf. but the conviction with which is throws himself into his role provides this old prequel to the *Underworld* franchise with its only moments of excitement.

★★☆☆☆



REYOND THE BLURBS · ALTERNATIVE CRITICS HAVE THEIR SAY



THIS WEEK: WOW, EVERYONE SURE DOES HATE THE OSCAR NOMINATIONS!

Dana Stevens, Slate | "Scanning the list of nominees. I find myself in the odd position of feeling indignant on behalf of a movie I didn't like much, Revolutionary Road. I don't think I would mind this handsomely mounted yawner getting what amounts to a jumbosized dis if it weren't for the alarming number | Mike D'Angelo, Listen Eggroll | "Thought | was of accolades beings heaped on Revolutionary Road's evil twin, The Reader. Everyone knew year's Best Picture lineup to be the worst absence from the Best Picture race is a Kate would get a best-actress nod, and as a ever on Twitter, but after examining the evi-scandal and a sharne, bure and simple. Of There is just no excuse for The Dark Knight

WETASKIWIN CINEMA 4 PLEX

wound"

probably exaggerating when I declared this Bill Gibron, PopMatters | "The Dark Knight's five-time loser, she still seems likely to win dence I must say I can't find a crappier year

in my own personal lifetime. Were I an AMher honor to be recognized for the execrable APAS member. I'd be forced im cast my vote Reader (aka Boohoo, I Bonked an Illiterate for rost/Nixon — a choice that would surely about uneven Benjamin Button, and the cin-Nazi). And the fact that BIBAIN also snapped [be neck and neck with Mr John Kerry for this ematic travesty known as The Reader. The Director, and Best Picture (it made a lot of a options a egad it's particularly galling to see romance). The Producers Guild got this right critics' lists for worst movie of the year, and David Fincher finally get some long-overdue (taking Doubt over the Holocaust drama). with good reason) only rubs salt into the recognition for what is easily the worst movie he's ever made, Alien to the Third Goddamn Power included."

the five films given Best Picture cred by the anot being among said roll call."

DGA knew this (no love for Daldry's dreary And let's drop the arguments about comamazing movie right now. Titanic got its record-breaking number of nominations. Jaws, E.T., Raiders of the Lost Ark, Star Wars, and Lord of the Rings all got Oscar acceptance.

Scotiabank Theatre

Scotiabank Theatre Edmonton with IMAX

SHOWTIMES JANUARY 29-FEBRUARY 4, 2009

| GARNEAU | _ |
|--|--|
| 8712 109 STREET • 433-0728 | |
| SLUMDOG MILLIONAIRE Mightly 6:50, 9:25, Sot/Sun motinees 2:00. Violence. | 14A |
| PRINCESS | _ |
| 10337 - 82 AVENUE • 433-0728 | |
| THE CLASS | PG |
| hightly 6:50, 9:20; Sat & Sun matinees 2:00. Coarse language. | |
| THE WRESTLER Hightly 7:00, 9:10; Sat & Sun motinees 2:30 | 14A |
| Sexual content, coarse language. | |
| PARKLAND | _ |
| 205 Main Street, Spruce Grove • 962-2332 | |
| TAKEN Hightly 7:05, 9:10; metinees Sat Sun Tues & Thurs 1:10, 3:25. Vi | 14A |
| VALKYRIE | PG |
| Nightly 7:00, 9:30. Violence, coarse language | |
| BRIDE WARS Mightly 7:15, 9:05; motiones Sot Sun Tues & Thurs 12:55, 3:00. | PG |
| GRAN TORINO | 14A |
| Hightly 6:55, 9:25; matinees Sat Sun fues & Thurs 1:05, 3:30. Lo | nguage |
| BEDTIME STORIES | |
| Motives Sot Sun Tues & Thurs 1:15, 3:15. | |
| INKHEART | PG |
| Hightly 6:45, 9:00; matiness Sat San Rues III Thurs 12:50, 3:20. Frightening scenes. | |
| HOTEL FOR DOGS | |
| Hightly 6:50, 9:15; motinees Set Sun Tives & Thurs 12:45, 3:05. PAUL BLART: MALL COP | PG |
| Sightly 7:10, 9:20; motinees Sat Sun Tues III Thurs 1:00, 3:10 | 76 |
| METRO CINEMA | _ |
| 9828-101A AVENUE (ZEIDLER HALL, CITADEL THEATRE) • 425-9 | 212 |
| UNFORGOTTEN | STC |
| | 314 |
| DOWN TO THE MET | |
| DOWN TO THE DIRT Fn 8 Sun 7:00; Sat 8 Man 9:00. | STC |
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| DOWN TO THE DIRT fn 8 Sun 7:00; Set & Mon 9:00. TKARONTO fn 8 Sun 9:15; Set & Mon 7:00. | STC |
| DOWN TO THE DIRT In & San 780, San & Mon 9:00. TAKENTO In & San 9:15, San & Mon 7:00. GRANDIN THEATRE | STC PG |
| DOWN TO THE DIRT fn 8 Sun 7:00; Set & Mon 9:00. TKARONTO fn 8 Sun 9:15; Set & Mon 7:00. | STC PG |
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| UNDITIONAL DESTRUCTION 12A | | PG |
| NEW M TOWN | UNDERWORLD 3: THE RISE OF THE LYCANS | |
| Body 45:09 PTS, Serbian motiones 12:50, 21:5 Conno leaguages PAUL BLART MALL COPP BAUL BLART MALL COPP BAULY 7:00, 725, 51:09 AURISTS 1:03, 22:5 SOUTH REDMONTON 1575:99 Steve * 42:48-51:05 TAZEN Folhami 7:20, 2:20, 4:45, 7:40, 1:01.5 No ponces Violence THE UNIVIVITE Folhami 7:20, 2:20, 4:45, 7:40, 1:01.5 No ponces Violence NEW IN 100 Min. Folhami 7:20, 2:20, 5:10, 7:25, 1:02.5 Finghinering screens. NEW IN 100 Min. Foreward 1:00, 6:25, 7:10, 7:25, 5:00 e. Services NEW IN 1:00 Consol leaguages PG Folhami 1:15, 4:20, 7:20, 1:00 01 Engineering screens. NEW IN 1:00 Consol leaguages NEW IN 1:00 Consol leaguages PG Folhami 1:15, 4:20, 7:20, 1:00 01 Engineering screens. NEW IN 1:00 Consol leaguages PG Folhami 7:25, 3:04, 5:00, 6:00, 6:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 3:04, 5:00, 6:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 3:04, 5:00, 6:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 1:00, 6:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE Risk ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) Folhami 7:25, 0:00 ponces LOVE RISK ACAIN (IN FILLIPHO) FOLHAMI TOWN SUIMBOO AMILLIONALEE FROST, NUCLON (IN FILLIPHO) FOLHAMI TOWN FOLHAMI (IN FILLIPHO) FOLHAMI (IN FI | NEW IN TOWN | |
| BAULY 7-00, 7-25, 54599 WAIDLES 1-03, 225 SOUTH REDMONTON 1575-97 Stear # 438-45385 TAAEN Follows 7-20, 2-30, 4-45, 7-40, 10.15. No proces: Violence THE UNIVITIES Follows 7-20, 5-10, 7-25, 10-25 Finghtneng screens. NEW IN 100 Min. Follows 7-20, 5-10, 7-25, 10-25 Finghtneng screens. NEW IN 100 Min. Follows 7-20, 10-20, 1 | Oaily 6:58, 9:15; Sot-Sun motinees 12:50, 3:15. Coarse langua | |
| 1975 99 Sheet = 4324535 | DAHY 7:00, 9:25; SAT-SUN MATINEES 1:05, 3:25 | -10 |
| TAKEN FAMILY 1200, 2-30, 4-45, 2-49, 10-15 to proses Violence THE UNIVITE FAMILY 1200, 2-30, 4-45, 2-49, 10-15 to proses Violence THE UNIVITE FAMILY 1200, 2-30, 5-45, 7-55, 10-25 frightnessy screens. NEW IN 100W FO FAMILY 1200, 2-30, 5-30, 7-55, 10-25 frightnessy screens. NEW IN 100W FO FAMILY 1200, 2-30, 10-30 frightnessy screens. PO FAMILY 1200, 2-30, 10-30 frightnessy screens. REPLAY 1200, 10-30 frightnessy screens. LOYE MA ACAMAN (MR FULLHAND) FO FAMILY 1200, 10-30 frightnessy screens. REPLAY 1200, 10-30 frightnes | | |
| THE UNIVITIE THE WINDITE THE W | TAKEN | 14A |
| NEW IN TOWN | THE UNINVITED | 14A |
| Screening Plant 1 (30) Coros longuages (1) MERHART From the 11-15 (-70, 72.0) (-0.00 forghments screening for the Inc. 11-15 (-70, 72.0) (-0.00 forghments screening for 12-15 (-2-45, 50.0), 75.0, 10.00 forghments screening for 12-16 (-2-45, 50.0), 75.0, 10.00 forgreening for 12-16 (-2-45, 50.0), 75.0, 10.00 forgreening forgreeni | NEW IN TOWN | |
| Finhar 151, 470, 720, 1000 Finhams, somes IMPORTANCHE JOSO FREE VICASE Fin 1210, 245, 500, 750, 1030 Senthur 1210, 245, 500, 750, 1002 Mr. AGAIN (IN FILLIPMO) FOR Finhar 1253, 240, 450, 455, 450, 246 PAUR BLAZET MALL COP FOR Sombur 1210, 240, 450, 245, 1020, 5or 1215, 230, 435, 7.45, 1020 FINAL BLAZET MALL COP FOR Sombur 1210, 240, 450, 245, 1020, 5or 1215, 230, 435, 7.45, 1020 FOR HAVE BLAZET MALL COP FOR Sombur 1210, 240, 450, 245, 1020, 5or 1215, 230, 435, FANDE COP SOME BLAZET MALL COP FINAL COP SOME BLAZET MALL COP FINAL COP SOME BLAZET MALL COP FOR HAVE LOOP VICASET MALL COP FOR HAVE LOOP VICASET MALL COP FINAL COP SOME BLAZET MALL COP FOR HAVE LOOP VICASET MALL COP F | Fri-Wed 1:40, 4:25, 7:10, 9:35; Thurs 4:25, 7:10, 9:35; Stor & Screening Thurs 1:00: Coarse longuage. | \$ Strollers |
| STATE Company Compan | | PG |
| 10.30 Gery steem, No proces. LOVEY ME ACADM, NOF FILEHON FOR THE PLANT OF FILEHON MOTE TO POOS MY BLOOPY VALENTINE FISHER 120, 420, 450, 745, 1020, 5et 1215, 220, 435, 745, 1020 MOTE TO POOS MY BLOOPY VALENTINE FISHER 120, 430, 450, 760, 864, 12, 920 MY BLOOPY VALENTINE FISHER 120, 130, 655, 750, Mon 12.40, 330, 750 REVOLUTIONARY BOAD FISHER 120, 320, 655, 750, Mon 12.40, 330, 750 FISHER 120, 430, 655, 750, Mon 12.40, 330, 750 FISHER 120, 430, 655, 750, Mon 12.40, 330, 750 FISHER 120, 430, 655, 750, Mon 12.40, 330, 750 FISHER 120, 450, 500 Mol recommended for yearsy distance, focuse impage, every company, returns fromes. MARTEY & ME FOR CRITICAL STATE OF THE CRITICAL STATE OF THE PLANT O | UNDERWORLD: RISE OF THE LYCANS | |
| Forther 1255, 345, 540, 440 PARE RARE MAIN ALL COP RIS Son-Bun 1215, 240, 450, 745, 1020, 5et 1215, 230, 435, 745, 1020 ROTAL FOR POOS FOR ISSON IN 1215, 240, 450, 745, 1020, 5et 1215, 230, 435, 745, 1020 ROTAL FOR POOS REVOLUTIONARY ROAD Forther, In 12 Reg. 240, 255, Wed 340, 255 Gery steres, redip, search colors, 125, 1020, 255, Wed 340, 255 Gery steres, redip, 240, 240, 240, 255, 260, 861, 240, 240, 260, 260, 260, 260, 260, 260, 260, 26 | 10.30. Gory scenes. No passes. | |
| Fig. Southers 1243, 240, 450, 745, 1020, 5er 1215, 230, 432, 745, 1020 MOTEL FOR POOS Ferrinci 130, 110, 645, 920, flavs 130, 410, 920 MOTEL FOR POOS Ferrinci 130, 110, 645, 920, flavs 130, 410, 920 MOTEL FOR SOUTHERS Foliace, flavs 30, 730, 955, 740 340, 955 Gay scenes, molify, second carboid BRIDE WARS FOR SOUTHERS REVOLUTIONARY FOAD For Poisson, flavs 1240, 330, 655, 950, flow 1240, 330, 950 REVOLUTIONARY FOAD For Foliace, 130, 430, 655, 950, flow 1240, 330, 950 RALTY 8, ME For Foliace, 130, 430 FOR SOUTHERS F | Fri-Thrus 12:55, 3:45, 6:50, 9:40. | |
| MOTEL FOR POOS | Fri, Sun-Thurs 12:15, 2:40, 4:50, 7:45, 10:20; Sat 12:15, 2:3 | |
| Franket 13 0.4 10. 64.5, 20 https: 130, 410, 220 ***PA 10.000** VALETTHE Follow, This 3 0, 7.30, 7.55, Wed 3.40, 7.55 Gery somes, molely, send content ***RIDE WARS Follow, Tay, 10. 50 ***REVOLATIONARY FOOD ***REVOLATIONARY FOO | | - G |
| Follow, The 24 O, 73 O, 75 O, Well 34 O, 75 S. Gory stance, mothy, stand control. **RIDE WARS FOR THE TOTAL TO THE TOTAL TO THE TOTAL TO THE CONTROL TO THE TOTAL TO THE CONTROL TO THE CONTROL TO THE CONTROL TO THE CONTROL THE CONTROL TO THE CONTROL SAS OF SERVIABINE BUTTON Follows 10, 400 **FOR CONTROL TO THE CONTROL TO THE CONTROL SAS OF SERVIABINE BUTTON Follows 10, 400 **FOR CONTROL TO THE CONTROL TO THE CONTROL SAS OF SERVIABINE BUTTON FOLLOWS 10, 400 **FOR CONTROL TO THE C | Fri-Wed 1:30, 4:10, 6:45, 9:20, Thurs 1:30, 4:10, 9:20 | |
| PROFESSION PO | Fri-Tues, Thors 3:40, 7:30, 9:55; Wed 3:40, 9:55. Gory scenes, | |
| ### REVOLETIONARY FOAD **Frish, New Place 124, 330, 65, 59, Man 1240, 330, 950 Cross language, materia frames. **Principles of the Principles of the Prin | BRIDE WARS | PG |
| Cance lacyope, motar these. MARLY & ME For Fisher, 110, 4.30 For Fisher, 120, 4.30 For Fisher, 120, 4.00 Fisher, 120, 4.05, 4.05 Fisher, 120 Fisher, | | 14A |
| MARLY A. ME FO-Fiber 110, 450 THE CURIOUS CASE OF BEJULABAN NUTTON FO-Fiber 120, 405, 500 Not recommended for young children. Focus begans. Focus 120, 405, 500 Not recommended for young children. Focus begans. Focus 120, 320, 640, 5at 405, 640. | | 9:50. |
| THE CRIVINGS CASE OF BEALAMAN BATTON Fishbus 1230, 405, 500 Not recommended for young children, forces language. Etg. Sear-Beers 12:03, 32:06, 640, 544 655, 640. CRANT ORANIO Fishbus 12:03, 32:06, 640, 544 655, 640. CRANT ORANIO Fishbus 12:03, 32:06, 640, 544 655, 640. CRANT ORANIO Fishbus 12:00, 413, 715, 10:10, Language may offished DOUBLE Fishbus 12:03, 413, 715, 10:10, Language may offished Fishbus 12:03, 415, 715, 10:10, Language may offished Fishbus 12:03, 415, 715, 715, 715, 715, 715, 715, 715, 7 | MARLEY & ME | PG |
| Indigeneral Control Co | THE CURIOUS CASE OF BENJAMIN BUTTON | |
| Fig. Search 17:20, 3:20, 6:40, 5ar 4:05, 6:40. Carear Inoquege, evidence. CARAN TORMO Felhan 17:00, 413, 7:15, 10:10. Language may offeed DOUBLE Follow 17:00, 413, 7:15, 10:10. Language may offeed DOUBLE Follow 17:00. Affect from 18:40 Follow 18:40 | language. | |
| GRAN TORNIO 14A | Fri, Sun-Thers 12:20, 3:20, 6:40; Sat 4:05, 6:40. | PG |
| Finhar 12 04, 415, 715, 10*10, Language may offend DOMAT FOR THE FADOR FOR HARDON FOR HARDON FOR HARDON FOR HARDON FOR HARDON SUMMODO MILLIONALINE FOR HARDON SUMMODO MILLIONALINE FOR HARDON FOR HARD | | 14A |
| Faibur 1 03 Relate Review IRA | Fri-Thurs 1:20, 4:15, 7:15, 10:10. Language may offend | |
| Filther 125, 3:00, 7:00, 9:45. Securil content. FIGOST_MIXTON FIRSTORY 201. Cores incompressed for young clidation. SILINGOS MILLIONARIE FIRSTORY 201. Core incompressed for young clidation. I 400 FIRSTORY 201. Core incompressed for young clidation. I 400 FIRSTORY 201. Core incompressed for young clidation. I 400 FIRSTORY EDITION 100 FIRSTORY EDITION 100 FIRSTORY 201. Core incompressed for young clidation. I 400 FIRST | Fri-Thurs 1:00 Matter theme. | |
| Fisher 9 20. Core largeous en accumende for young dilaten. SUIMODO, MILLUMARIE FISHER 12:50, 4:00, 7:00, 10:20; hiurs 4:00, 7:05, 10:20, Sar E Sorkes Someing hiur 1:07 (vileus SOR | | 18A |
| SUMBOOK MILLIONAINE PARE | FROST/NIXON Firsthurs 9:30 Course knowness not recommended for young ch | |
| CASSAR AND CLOPATRA STC \$11.00 NORTHS EDMONTON 14231-1327h hymone = 7327223 TAREN Feffort 1220, 300, 515, 740, 1010. Violence No proses THE UNIVEYITED Fillow 15, 440, 610, 10.35. Frightening scarce. NEW III TOUTON Friber, Days 1, 340, 640, 910, 1946 340, 640, 910, 510. PP Friber, Days 1, 340, 640, 910, 1946 340, 640, 910, 510. PP | SLUMDOG MILLIONAIRE | 14A |
| Set 1:00 NORTH EDMONTON 14231-1376 honox = 7227273 TAKEN Fe him: 12:20, 3:00, 5:15, 7:40, 10:10. Vidence. No proses. THE UNIVERSAL STATE 14.00 1.00 1.00 1.00 NEW III TOWN From: (Day 1:20, 3:40, 6:40, 7:10, 5 me 70 From: (Day 1:20, 3:40, 6:40, 7:10, 5 me 70 From: (Day 1:20, 3:40, 6:40, 7:10, 5 me 70 From: (Day 1:20, 3:40, 6:40, 7:10, 5 me 70 From: (Day 1:20, 3:40, 6:40, 7:10, 5 me | Strollers Screening Thurs 1:00. Violence | ordir 6 |
| 14/231-137th honore = 737-7273 | CAESAR AND CLEOPATRA Sot 1:00. | STC |
| TAXEN 14A Fishbus 12:20, 3:00, 5:15, 7:40, 10:10. Violence. No presses. 14A Fishbus 15:0, 4:40, 8:10, 10:35. Frightening somes. 14A Fight TOOWN For Tools, Tax 12:70, 3:40, 6:40, 9:10, 5 tool 8:40, 6:40, 9:40, 9:40, 6:40, 9: | | |
| Fridhus 12-20, 300, 5-15, 7-40, 10-10. Virolence: No posses. THE UNINVITED \$4.0 Fridhus 1.50, 4-40, 8-10, 10-35. Frightneing sunnes. MEW IN TOWN Fridhus, Tues 1.20, 3-40, 6-40, 9-10; Wed 3-40, 6-40, 9-10; Ster III | | 148 |
| Fri Thurs 1:50, 4:40, 8:10, 10:35. Frightening scenes. MEW IN TOWN Fri Toes, Thurs 1:20, 3:40, 6:40, 9:10; Wed 3:40, 6:40, 9:10; Sker III | | |
| Fri-Toes, Thors 1:20, 3:40, 6:40, 9:10; Wed 3:40, 6:40, 9:10; Stor III | Fri-Thurs 12:20, 3:00, 5:15, 7:40, 10:10. Violence. No posses | |
| Strollers Screenign Wed 1:00. Coarse language. | Fri-Thurs 12:20, 3:00, 5:15, 7:40, 10:10. Violence. No posses THE UNINVTED Fri-Thurs 1:50, 4:40, 8:10, 10:35. Frightening scenes. | 148 |
| | Fit-flues 12:20, 3:00, 5:15, 7:40, 10:10. Violence. No posses THE UNINVITED Fit-flues 1:50, 4:40, 8:10, 10:35. Frightneing scenes. NeW IN TOWN Fit-flues, Thes. 1:20, 3:40, 6:40, 9:10; Wed 3:40, 6:40, 9:10 | 14A PG |

| NDERWORLD: RISE OF THE LYCANS | | |
|--|--|--|
| NDERWORLD: KISE OF THE LYCANS | 18A | THE UNINVITED |
| 12:10, 2:45, 5:20, 8:00, 10:40, Sol-Thurs 12:10, 2:45, 5:20, | 8:00. | Fin More-Thuri 4:35, 7:25, 9:45, Sci |
| 40 Gary scenes. No passes | | Frightening scenes |
| NUL BLART: MALL COP Hines 12:20, 2:40, 5:10, 7:30, 10:00 | 860 | NEW IN TOWN 10 Mon-Thurs 4:10, 6:40, 9:20; Sq. |
| OTEL FOR DOGS | 6 | longuage |
| -Bors 12:05, 2:30, 4:50, 7:15, 9:30. | | THE WRESTLER |
| Y BLOODY VALENTINE | 18A | Fri, Mon-Thurs 4:20, 7:00, 9:35, So |
| Thes 12:45, 3:10, 5:30, 7:50, 10:30. | | coorse language, sexual content TAKEN |
| EFIANCE -Thurs 12:50, 3:50, 7:00, 10:15. Violence, coarse language. | 14A | Frl, Mon-Thurs 4:45, 7:10, 9:30; So |
| RIDE WARS | K | Violence |
| Sun-Tlars 12:40, 2:50, 5:00, 7:20, 9:50, Set 5:00, 7:20, 9:5 | 0 | WESTMOUNT C |
| IE UNBORN | 14A | 111 AVENUE 8 GRO |
| Thurs 9:20. Violence, frigitatining guenes | | PAUL BLART: MALL COP |
| EDTIME STORIES -Thurs 12:00. | G | Fri, Mon-Titurs 7,10, 9:30: Sat-Sun |
| ARLEY & ME | PG | INKHEART Fri, Mon-Thurs 7:00, 9:50, Ser-Sun |
| -Thurs 1:30, 4:10, 6:45. | | scenes. |
| HE CURIOUS CASE OF BENJAMIN BUTTON | PG | MILK |
| -Thurs 2:20, 5:20, 9:55. It recommended for young children, coarse language. | | Fn, Mon-Thur. 6:35, 9:40; Sof-Sun- Coarse language. |
| HE WRESTLER | 14A | THE READER |
| Phys. 1:40, 4:20, 7:10, 9:50. Modity, coarse language, sexual of | | Fri, Mon-Russ 6:50, 9:55; Sat-Sun |
| RAN TORINO | 14A | Sexual content |
| Flues, Thurs 1:00, 3:45, 7:05, 10:05; Wed 3:45, 7:05, 10:05; | Stor & | SCOTIABAI |
| rollers Screening Wed 1:00. Language may offend. | 14A | WEST FOMONTON MALL . I |
| -Thurs 1: 10, 4:00, 6:50, 9:40. Violence. | IAR | TAKEN |
| AESAR AND CLEOPATRA | STC | Fe-Ihus 12:00, 2:30, 5:00, 7:40, |
| 0 1:00 | | INICHEART Fri-Tours 12:45, 3:45, 6:40, 9:40 |
| CITY CENTRE 9 CINEMAS | | THE DARK KNIGHT |
| 3RD FLOOR PHASE II, 101 st 8 102 AVE • 421-7020 | | Frt-Thurs 12:00, 3:30, 7:00, 10:15 |
| RAN TORINO | T4Å | ommended for young children. |
| Filturs 12:10, 3:00, 6:50, 9:50. Language may offend | | UNDERWORLD: RISE OF THE Fri 12:10, 2:30, 4:45, 7:39, 10:00 |
| HE CURIOUS CASE OF BENJAMIN BUTTON Filturs 12:00, 3:40, 7:20, Not recommended for young children. | PG | 10:00. Gory scenes. No passes. |
| ridus 12.00, 3.40, 7.20, noi reconsistinde lei young classes, | COURSE | PAUL BLART: MALL COP |
| AKEN | | |
| | 14A | Fri-Thurs 12:50, 3:30, 7:00, 9:30. |
| Filturs 12:10, 3:10, 7:10, 9:35. Violence. | | HOYORIOUS |
| Thurs 12:10, 3:10, 7:10, 9:35. Violence. NDERWORLD: THE RISE OF THE LYCAMS | T8A | NOTORIOUS Fri-Tues, Thurs 1:20, 4:20, 7:20, 11 |
| **Plurs 12:10, 3:10, 7:10, 9:35. Yiolence. **RDERWORLD: THE RISE OF THE LYCANS **Filters 12:20, 3:30, 7:00, 9:25; Set 3:35, 7:00, 9:25. Gory set | TBA ines. | NOTORIOUS Fri-Tues, Thurs 1:20, 4:20, 7:20, 11 DEFIANCE |
| Fibus 12:10, 3:10, 7:10, 9:35. Violence. NDERWORLD: THE RISE OF THE LYCANS Fibus 12:20, 3:30, 7:00, 9:25; Sel 3:35, 7:00, 9:25. Gary so: ROST/MIXON | T8A | NOTORIOUS Fri-Tues, Thurs 1:20, 4:20, 7:20, 11 |
| Ethus 12:10, 3:10, 7:10, 9:35. Volence NDERWORLD: THE RISE OF THE LYCAMS **Hiss 12:20, 3:30, 7:00, 9:25; Set 3:35, 7:00, 9:75; Gory sor ROST/NIXON **Just, Thus 12:30, 3:30, 6:40, 9:40; Wed 12:30, 3:30, 9:40 zoza larguago, and incomended for young dilation | 18A ines. PG | NOTORIOUS fri-Jues, Thurs 1:20, 4:20, 7:20, 11 DEFIANCE fri-Trurs 12 15, 3:40, 6:50, 9:50. BRIOE WARS fri-Thurs 12:30, 3:20, 6:30, 9:20 |
| Fibrs 12:10, 3:10, 7:10, 9:35, Violence, NDERWORDE: THE RISE OF THE LYCAMS Fibrs 12:70, 3:30, 7:00, 9:25; Sea 3:35, 7:00, 9:25 Seay sea ROST/NIXON Fibrs, 12:30, 3:30, 6:40, 9:40 Web 12:30, 3:30, 9:40 were larguage, and recommended for young children EVOLUTIONARY ROAD | 18A nes. PG | NOTORIOUS fei-loss, thus: 1;20, 4;20, 7;20, 1/ DEFIANCE fei-litus: 12;15, 3;40, 6;50, 9;50. BRIOE WARS fei-litus: 12;30, 3;20, 6;30, 9;20. THE UNBORN |
| Fibres 174.0, 3.10, 7.10, 9.35, Violence MODETWORLD: THE RISS OF THE LYCAMS (Hotel 1720, 3.30, 7.00, 9.25, 5.40, 3.35, 7.00, 9.25, 5.00, 9 | TBA ines. PG | NOTORIOUS feiles, thus: 1:20, 4:20, 7:20, 11 DEFIANCE feilius: 12:15, 3:40, 6:50, 9:50. BRIOE WARS feilius: 12:30, 3:20, 6:30, 9:20 TME URBORN ft. Sceilius: 2:00, 4:40, 7:50, 10 ft. Sceilius: 2:00, 4:40, 7:50, 10 |
| Thes 120, 310, 710, 935 Violence MORREWORLES THE SET OF THE CYCLAS (Hers 1720, 330, 700, 925; 5st 335, 700, 925 Gery so (NST/MIKON) NSS (ASSE), 300, 640, 940 Wed 1230, 330, 940 vota lacopopu, and macromodula for young dilatin VIOLUTIONALEY ROD, 300, 640, 940 Wed 1230, 330, 940 https://doi.org/10.1006/s00.0006/s00.0006/s00, and macromodula for Johns 1225, 320, 630, 920. (some lacquopu, maher films PEVS ARTEL IA FEED AND LAGARET (MALETT) | 18A nes. PG | NOTORIOUS fi-bins, Dava 1,20, 4/20, 7/20, 1/ DEFIANCE fi-bins 17 15, 3/40, 6/50, 9/50. BRIOE WARS fo/bins 17/30, 3/20, 6/30, 9/20 THE LINBORN fi. Son-Tunz 2/00, 4/40, 7/50, 10 fightering scenes. |
| Thes 1720, 310, 710, 935 Valence MODERWORLD. THE RISK OF THE LEVEANS Then 1720, 330, 700, 793, 5e3 335, 700, 925 Gays NOST/MIXON News, Davis 1220, 330, 640, 940, 940 Yeel 1230, 330, 940 was loopings, and incommended for puring dilation VOLUMINALEY MODERWISE AND ASSESSED AS | TBA ines. PG | NOTORIOUS Feitors, Davn 1:20, 4:20, 7:20, 11 DEFLAMCE Feitors, 12 15, 3:40, 6:50, 9:50. BRIDE WARS Feitors, 12:30, 3:20, 6:30, 9:20 THE LUNDORN I SSOTTURE 2:00, 4:40, 7:50, 10 feighteining scenes. BEDTIME STORIES Friests, Thus 1:10, 4:10; Wed 4:1 |
| The 1210, 310, 710, 735, Velores MORRIPORDER THE SEG OF THE STYLES THEN 120, 330, 700, 925, 541, 335, 700, 925 Goryso THEN 1210, 330, 300, 400, 940, wel 1230, 330, 940 THEN 1210, 330, 340, 400, 940, wel 1230, 330, 940 THEN 1210, 330, 320, 640, 940, wel 1230, 330, 940 THEN 1250, 330, 430, 940, well propaga, returner from THOURITORIES THEN 130, 320, 640, 940, 940, 940, 940, 940, 940, 940, 9 | TBA ines. PG | NOTORIOUS Tellers Dave 1.20, 4.20, 7.20, 11 DEFIANCE Feliturs 17 15, 3.40, 6.50, 9.50. BRIOE WARS Feliturs 12.30, 3.20, 6.30, 9.20 THE LINBORN fr. Sen-Dave 2.00, 4.40, 7.50, 11 fightering scenes. BEDTIME STORIES Felices, Durs 1.10, 4.10; Wed 4.1 1.00. |
| The s 120, 310, 710, 735 Velories MORRIPWORLE THE RES OF THE CYCLAS Hotel 1720, 230, 700, 925, 5st 335, 760, 925 Geys or New June 1720, 230, 700, 925, 5st 335, 760, 925 Geys or New June 1720, 330, 640, 940 Med 1230, 330, 940 see Segopo, and Accessedad for years global more VelocutionAux To 200, 300, 640, 940 Med 1230, 330, 940 June 1220, 320, 630, 920 CELOREVIEW TO CENNERNAS 4211-137R MERGE - 4727-200 | T8A ines. PG 14A is | HOTORIOUS Feises, Blue 1.20, 4.20, 2.70, 1.1 DEFRANCE Feiburs 1.21, 5.340, 6.50, 9.50. RRICH WARS Feiburs 1.230, 3.20, 6.30, 9.20 THE UNBORN Fis. Surbhars 2.00, 4.40, 7.50, 1.0 Ingitizens canne. BESTIMAE TORRES Finites, Blues 1.10, 4.10; Wed 4:1 1.30. THE CURROUS CASE OF BENU |
| Thes 1210, 310, 710, 935 Volumes MODERWORLD. THE RISK OF THE LYCAMS THEN 1220, 330, 700, 925, Sed 335, 700, 925 Gays so ROST/MIXON Have, Dars 1220, 330, 640, 940, Wed 1230, 330, 940 Area Rospoya, and recommended for yang diddon VOLUMPHARY ROBAD THEN 1275, 320, 630, 920, Garse Rospoya, makes them THEN ARTE LA FILLE MAL GARRE (RALLET) IT 0.0. CLAREVIEW TO CINEMAS 4211-13978 MENUE + 4727600 RAM TORIHO RAM TORIHO | TBA ines. PG | HOTORIOUS Fréies: Bas 1 20, 4 20, 2 720, 11 DEFIANCE Fréillan 12 13, 3 40, 6 50, 9 50. BRICH WARE: Fréillan 12 13, 3 40, 6 50, 9 50. BRICH WARE: Fréillan 12 30, 4 30, 4 30, 9 20 THE URBORNE BEPTIANE STORIES Fréillan, Stab. 1 10, 4 10, 1644 1, 1640. THE CURROUS CASE OF BENEFISION, 5 00, 5 00, 9 00, 100. |
| The s 120, 310, 710, 735 Velories MORRIPWORLE THE RES OF THE CYCLAS Hotel 1720, 230, 700, 925, 5st 335, 760, 925 Geys or New June 1720, 230, 700, 925, 5st 335, 760, 925 Geys or New June 1720, 330, 640, 940 Med 1230, 330, 940 see Segopo, and Accessedad for years global more VelocutionAux To 200, 300, 640, 940 Med 1230, 330, 940 June 1220, 320, 630, 920 CELOREVIEW TO CENNERNAS 4211-137R MERGE - 4727-200 | T8A ines. PG 14A is | NOTOROUS Friese, Than 120, 420, 270, 18 DEFIANCE Forbaux 121, 340, 650, 950. REION WARE Forbaux 123, 340, 650, 950. REION WARE Forbaux 1230, 270, 630, 970 THE URBORN BEDTIME STORIES Forbaux, Day, 10, 410, 1964 Forbaux, Day, 10, 410, 1964 Forbaux, Day, 10, 100, 100, 100, 100, 100, 100, 100 |
| The 120, 310, 710, 735, Velorica, Montroville, Ton, 100, 735, 740, 740, 740, 740, 740, 740, 740, 740 | 18A mes. PG 14A s STC | HOTORIOUS Féries, Bhan 12(9, 420, 1-20, 14) PETAINCT FERINN'12 53-40, 6-50, 9-50. BRIDE WARS 1-6 Than 12-30, 2-40, 6-30, 9-20 THE LUBBORN 16, So-Shan 2-20, 4-6, 7-50, 16 Indightering scene. BEDTHAE STORIES BEDTHAE STORIES THE CURROUS CASE OF BENEFINES, Then 1-10, 5-50, 9-50, with 1-50. THE CURROUS CASE OF BENEFINES, Then 1-10, |
| Thes 1210, 310, 710, 935 Violence MonterWorkLor Rest Of THE CYCLES Friend 1220, 330, 700, 925, 5st 335, 700, 925 Gery so KOST/MIKON How To State Committee C | 18A ines. PG 14A is STC | HOTOROUS Friess. Blant 120, 420, 720, 14 DEPLANCE Februs 72 15, 340, 650, 950. BRION WARES FeBrus 1230, 370, 630, 970 FE CHRODORN Fe Schlars 200, 440, 750, 145 Februs 72, 140, 140, 140, 140, 140, 140, 140, 140 |
| Thes 120, 310, 710, 735, Vederice, Michael V. Michael V | 18A ones. PG 14A STC | HOTORIOUS Feiver, then 3:20, 4:20, 1:20, 1:20 PETAINC! Feirbary 17, 3:40, 6:50, 9:50 REIOE WARS Feirbar 17, 2:30, 6:30, 9:20 THE CHROOME Fin, Senhar 2:30, 4:40, 7:50, 1:6 Inginitering science. BEPTIAM 3:100-KIS BEPTIAM 3:100-KIS Feiver, then 1:10, 4:10, Wed 4:1 1:20 THE CURROUS CASE OF BENI Feiver, then 1:10, 4:10, Wed 4:1 1:20 THE CURROUS CASE OF BENI Feiver, then 1:20, 5:40, 7:50, Wed ANALYTIKE Fishin 7:10, 1:10, 1:00 comes longer YES MAIN |
| The 120, 310, 710, 735, Velorica. MORRIPWORLE: The ESS OF THE CYCLMS. How 170, 230, 700, 925, 5et 335, 700, 925, Geysor Flows: The Control of the Control | 18A nes. PG 14A 5 STC 14A 6 PG 18A | HOTOROUS Friess. Blant 120, 420, 720, 14 DEPLANCE Februs 72 15, 340, 650, 950. BRION WARES FeBrus 1230, 370, 630, 970 FE CHRODORN Fe Schlars 200, 440, 750, 145 Februs 72, 140, 140, 140, 140, 140, 140, 140, 140 |
| Thes 1210, 310, 710, 935, Velories. MORREWORLS THE SET OF THE CYCLAS: 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 | 18A nes. PG 14A 5 STC 14A 6 PG 18A | HOTOROUS Friess, Blant 120, 420, 120, 140 DETAINS Friess, 120, 420, 520, 140 DETAINS Friess 120, 520, 530, 550, 950. RENOE WARS Friess, 120, 520, 530, 920 Friess, 120, 520, 540, 750, 161 Enginteers, 2000. BERTIAL STORIES Friess, The 1-10, 410, 140, 140, 41, 150 Friess, The 1-10, 500, 900, 160 Friess, The 1-10, 500, 900, 160 Friess, 140, 140, 140, 140, 140, 140, 140, 140 |
| Fibre 1720, 3.10, 7.10, 7.35, Vederice. MINER/WORLEN Fies SEG OF THE CYCLAS. Home 1720, 3.30, 7.00, 9.25, 5.61, 3.35, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 7.00, 9.25, 5.69, 3.05, 9.20, 5.69, 9.20, 6.69, 9.20, 9. | 18A ones. PG 14A STC 14A G PG 18A Nushy, | NOTORIOS Feives, then 3:20, 4:20, 1:20, 1:20 DEFANCI Feirbar 127, 3:40, 6:50, 9:50. REVOR WARS Feirbar 127, 3:40, 6:50, 9:50. REVOR WARS Feirbar 127, 3:40, 6:50, 9:50. THE CHRODEN Fis. Seibar 2:30, 4:40, 7:50, 116 Fislor, then 1:10, 4:10, Wed 4:1 1:20, THE CURLOUS CASE OF SENI Fislor, then 1:10, 4:10, Wed 4:1 1:20, 3:20, 6:30, 7:20, Wed 4:1 1:20, 3:20, 7:20, 1:20, 7:20, 1:20 WARNYRE Fishbar 7:10, 1:10, 1:20, wed 4:1 1:20, 3:20, 7:30, 1:20 Fishbar 1:20, 4:30, 7:30, 1:30 |
| Thes 120, 310, 710, 935 Velories. NORTHWORLTS THE SET OF THE TYCAMS Filters 1720, 330, 700, 925, 548 335, 700, 925 Gery so NOST/AIRCNA NOST/AIRCNA NOST, 120, 330, 640, 940 Wed 1230, 330, 940 NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) CLAREVIEW TO CINEMAS ATT (AIRCNA) ARA TORINO ARA TOR | TBA shes. PG 14A 5 STC 14A 6 PG 18A Nuchy, | HOTORIOUS Feiver, then 12/0 4/20, 1/ |
| Fibre 1720, 3.10, 7.10, 7.35, Vederice. MICHAEL POLICY SERVICE STATE CYCLASS. Fibre 1720, 3.30, 7.00, 9.25, 5.61, 3.35, 7.00, 9.25, 5.69, 5.05 March 1720, 3.30, 7.00, 9.25, 5.61, 3.35, 7.00, 9.25, 5.69, 5.05 March 1720, 3.30, 5.40, 9.20, well 12.30, 3.30, 9.40 March 1720, 3.30, 5.40, 9.20, well 12.30, 3.30, 9.40 POLITIONALT ROAD PLANS 1520, 3.70, 6.30, 9.20, 5.00 CLAREVIEW 10 CINEMAS (211.1379) MATRIE = 477.7500 RAN TORINO (1, ROAD 16, 5.61, 9.25, 5.05, 5.01, 1.20, 4.05, 6.45, 9.25, 9.25, 9.20, 6.00, 9.10 RAN TORINO (1, ROAD 16, 5.01, 9.20, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.30, 6.50, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.00, 1.51, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.00, 1.51, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.00, 1.51, 9.10, 5.01, 1.30, 4.00, 6.35, 9.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.51, 9.40, 5.01, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.30, 5.00, 6.35, 5.00, 6.00, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.30, 4.00, 6.35, 5.00, 6.00, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.30, 4.00, 6.35, 5.00, 6.00, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 1.30, 4.00, 6.35, 5.00, 6.00, 1.30, 4.00, 6.35, 6.00 (1, ROAD 16, 4.00, 4.00, 4.00, 6.35, 5.00, 6.00, 6.35, 6.00 (1, ROAD 16, 4.00, 4.00, 4.00, 6.35, 6.00, 6.30, 6.30 (1, ROAD 16, 4.00, 4.00, 6.30, 6.00, 6.30 (1, ROAD 16, 4.00, 6.00, 6.00, 6.30 (1, ROAD 16, 4.00, 6.00, 6.00, 6.30 (1, ROAD 16, 4.0 | 18A nnes. PG 14A 5 STC 14A G FG 18A Nucley, PG | INDIGNOUS Feires, Then 1:20, 4:20, 1:20, 1:20 DEFIANC Feirbary 17: 5,3:40, 6:50, 9:50. RRIOF WARS Feirbary 12: 5,3:40, 6:50, 9:50. RRIOF WARS Feirbary 12: 30: 20, 3:30, 9:20 THE URBORN Fit (sombhare 2000, 4:40, 7:50, 1:0 Indightening zones. REPOTIANE TORRIES Feirles, Then 1:10, 4:10; Wed 4: 1:50. THE CURROUS CASS OF SEM- Feiror, Then 1:10, 4:10; Wed 4: 1:50. THE CURROUS CASS OF SEM- Feiror, Then 1:10, 4:10; Wed 4: 1:50. THE CURROUS CASS OF SEM- Feiror, Then 1:10, 4:10; Wed 4: 1:50. CONTROL OF SEM- FROM 1:10, 4:30, 7:30, 1:30, 1:30. GRAN TORRIDO FRIDAN 1:20, 3:30, 7:30, 1:30. CASSAR AND CLEOPATRA SEI 1:00. CINEMAA CIN |
| Thes 120, 310, 710, 935 Velories. NORTHWORLTS THE SET OF THE TYCAMS Filters 1720, 330, 700, 925, 548 335, 700, 925 Gery so NOST/AIRCNA NOST/AIRCNA NOST, 120, 330, 640, 940 Wed 1230, 330, 940 NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) NOST (AIRCNA) CLAREVIEW TO CINEMAS ATT (AIRCNA) ARA TORINO ARA TOR | TBA nnes. PG 14A 5 STC 14A 6 PG 18A Number PG PG 18A Number PG PG 18A | HOTORIOUS Feiver, then 12/0 4/20, 1/ |

| In Mon-Thun 4:35, 7:25, 9:45, SatSun 2:10, 4:35, 7:25, 9:45 | | |
|--|---|--|
| Frightening scenes NEW IN TOWK | PG | |
| 10 Moo-Thus 4:10, 6:40, 9:20; Sor-Sun 1,25, 4:10, 6:40, 9:20; C | | |
| language | | |
| THE WRESTLER | 14A | |
| Fri, Man-Thus 4.20, 7:00, 9:35, Set-Sun 1:00, 4:20, 7:00, 9:35 A coarse language, sexual context | loary. | |
| TAKEN | 14A | |
| Frt, Mon-Thurs 4:45, 7:10, 9:30; Sot-Sun 1:45, 4:45, 7:10, 9:30. | | |
| Violence | | |
| WESTMOUNT CENTRE CINEMA | 7.3 | |
| 111 AVENUE & GROAT ROAD • 455-8726 PAUL BLART: MALL COP | - | |
| Fri, Mon-Thurs 7.10, 9:30; Sat-Sun 1.00, 3:30, 7.10, 9:30. | - | |
| INKHEART | PG | |
| Fri, Mon Thurs 7:00, 9:50, Set-Sun 1:20, 4:00, 7:00, 9:50. Erighter scenes. | ning | |
| MALK | 14A | |
| Fn, Mon-Thur. 6:35, 9:40; Set-Sun 12:40, 3:40, 6:35, 9:40 | | |
| Coarse Anguage. | | |
| THE READER Fri, Mon-Titurs 6:50, 9:55; Sat-Sun 12.55, 3:50, 6:50, 9:55. | 18A | |
| Second content | | |
| SCOTIABANK THEATRE | | |
| WEST EDMONTON MALL . 8882-170 STREET . 444-2400 | | |
| TAKEN | 14A | |
| Fei-Thurs 12:00, 2:30, 5:00, 7:40, 10:30. Frightening scenes. | | |
| Enithurs 12:45, 3:45, 6:40, 9:40 Frightening scenes. | PG | |
| THE DARK KNIGHT | PG | |
| Fri-Thurs 12:00, 3:30, 7:00, 10:15. Violence, frightening scenes, no | rec- | |
| ommended for young children. | | |
| | | |
| UNDERWORLD: RISE OF THE LYCANS Fri 12:10, 2:30, 4:45, 7:30, 10:00; SonThurs 12:10, 2:30, 4:45. | 18A 7.30. | |
| UNDERWORLD: RISE OF THE LYCANS Fri 12:10, 2:30, 4:45, 7:30, 10:00; Sai-Thurs 12:10, 2:30, 4:45, 10:00. Gory scenes. No posses. | | |
| UNDERWORLD: RISE OF THE LYCANS Fin 12:10, 2:30, 4:45, 7:30, 10:00; Son Thurs 12:10, 2:30, 4:45, 10:00. Gory scenes. No passes. PAGL BLART: MALL COP | | |
| UNDERWORLD: RISE OF THE LYCANS Fri 12:10, 2:30, 4:45, 7:30, 10:00; Sai-Thurs 12:10, 2:30, 4:45, 10:00. Gory scenes. No posses. | 7.30, | |
| UNDERWORDS: RISE OF THE UTCAMS in 1210, 230, 4 45, 730, 10.00; Sehhus 1210, 230, 445, 10.00 Gay seems. No proses. PAGE BLART: MALL COP Ferfinan 1250, 330, 700, 930. MOTORNOUS Feiser; Burs 120, 420, 720, 10.30, Wed 120, 400, 10.30 | 7.30, PG 18A | |
| UNDERWORDLE RISE OF THE LYCAUS TO 1210 2.30 (4.5, 7.30 1.000) Set Plans 12:10, 2:30, 4:45, 10:00 Gory seens. No passes. PAUL BLAKE: MALL COP- Festion 12:50, 3:30 7:00, 9:30. NO TOPRIOUS Feliase; Blass 1:20, 4:20, 7:20, 10:30, Wed 1:20, 4:00, 10:30. DEFAUMCE | 7.30, PG | |
| UNDERWORD: RISS OF THE UTCAUS IT 1710 7,230 4,45,300 1000; Semburs 1210, 230,445, 1000 Gory seens: No gross. PAQUI BLAKE: BLLL COP Inchine; 1250, 320, 700, 930. MOTORIOUS Infestigation (120, 420, 720, 10.30, Held 120, 400, 10.30) DEPLANCE TECHNOLOGY, 15,340, 650, 950. Wellers, comes templopes. | 7.30, PG 18A 14A | |
| UNDERWORDLE RISE OF THE LYCAUS TO 1210 2.30 (4.5, 7.30 1.000) Set Plans 12:10, 2:30, 4:45, 10:00 Gory seens. No passes. PAUL BLAKE: MALL COP- Festion 12:50, 3:30 7:00, 9:30. NO TOPRIOUS Feliase; Blass 1:20, 4:20, 7:20, 10:30, Wed 1:20, 4:00, 10:30. DEFAUMCE | 7.30, PG 18A | |
| UNDERWORD: PISS OF THE CYCAUS IN 17-10 2.30 4.6.5, 300 1000; Senhun 12-10, 2.30, 4.6.5 10.0 Gory swam: No proces. PORT BLAZE BALL COP In-fam: 12-50, 30, 70.0, 9.30. NO TORIOUS Felice, Then 12-0, 2.20, 7.20, 10-30, Wed 1.20, 4.90, 10-30. DEPAINC Felice, Then 12-0, 2.20, 7.20, 10-30, Wed 1.20, 4.90, 10-30. DEPAINC Felice, Table 12-0, 2.00, 7.0, 10-30, Wed 1.20, 4.90, 10-30. REIGE WARS Felice WARS Felice WARS Felice WARS | 7.30, PG 18A 14A PG | |
| UNDERWORD: RISS OF THE LYCAUS in Tai Page 3, 200 (1,000) Seminar 12-10, 2,300, 4,45, 10:00 Giry stems: No protes. PAGE BLAKER BLACK GOP in-final 12-50, 3:00, 7:00, 9:30. MOTORIOUS felses, then 12-0, 4:20, 7:20, 10:30, wind 1:20, 4:00, 10:30. DETAINATE BROOF WALS felses, 220, 6:30, 9:70. THE LINEOUSE felses, 220, 6:30, 9:70. THE LINEOUSE felses, 220, 6:30, 9:70. THE LINEOUSE | 7.30, PG 18A 14A PG | |
| UNDERWORD: RISS OF THE CYCAUS 17-170 (.2014 6-5, 200 1000) See Hown 12-10, 2-30, 4-6, 10.00 Gory seam: No proces. PORT, BLARE MALL COP 1-5-hon 12-50, 30, 7-50, 9-30. NO FORDOUS Felices. These 12-0, 2-0, 7-20, 10-30, Wed 12-0, 4-90, 10-30. DEPRAME: Felices. These 12-0, 2-0, 7-20, 10-30, Wed 12-0, 4-90, 10-30. DEPAME: Felices. 12-15, 3-20, 6-30, 9-70. THE UNFORM IN. See These 200, 4-40, 7-50, 10-20, 5-or 4-40, 7-50, 10-20. No finitemery 200s. | 7.30, PG 18A 14A PG | |
| UNDERWORD: RISS OF THE UTCAUS 11-1710 , 2304 4, 5-300 1000; Senhorn 12-10, 2-30, 4-45. 19.00 For years. No proces. PAQUI BLAKET. MALL COP 1-0-10-11-250, 3-30, 7-30, 9-30. NO FORDIOUS 1-250, 3-30, 5-30, 9-30, Novel 1-20, 4-00, 10-30. PETAMET. 1-250, 3-20, 6-30, 9-20. THE UNBORNI 1-250, 3-20, 6-30, 9-20. | 7.30, PG 1BA 14A PG 14A plance, | |
| UNDERWORD: RISS OF THE LYCAUS IT 1210; 2.304 4, 5.30 10:00 5-mburs 12-10, 2.30, 4.45, 10:00 Gory seen: No potton. PAPO, BLAKER MALC COP Tenhan; 12-50, 3.30, 7.00, 9.30 APOTRIOUS Feliam: Blant 120, 4.20, 7.20, 10:30, Wed 1.20, 4.00, 10:30 DETAINCE Feliam: Blant 120, 4.20, 7.20, 10:30, Wed 1.20, 4.00, 10:30 DETAINCE Feliam: Riss 1.20, 4.20, 7.20, 10:30, Wed 1.20, 4.00, 10:30 DETAINCE Feliam: Riss 1.20, 4.30, 7.50, Violence, coone immyooye. BRIDER WASSES Feliam: Riss 1.20, 4.30, 7.50, 10:20, 5:er 4-40, 7.50, | 7.30, PG 1BA 14A PG 14A chance, | |
| UNDERWORD: RISS OF THE UTCAUS 17-10 (2.30) 4.5 (3.0) (10.0) 5.6 (10.0) 1.2 (1 | 7.30, PG 1BA 14A PG 14A plance, | |
| UNDERWORDS: RISS OF THE LYCAUS IN TEVE 2.03 4.65, 200, 1000; Sen Phers 12-10, 230, 445, 10.00 Gory seem. No proses. POOL GLAFF, BLACK OFF In-Thin 12-25, 330, 700, 930. NoTORIOUS Felses, Black 12-0, 420, 720, 10-30, Wed 1-20, 460, 10-30. PETAMIC Felses, The 1-20, 420, 720, 10-30, Wed 1-20, 460, 10-30. PETAMIC Felses, Tag. 12-30, 320, 530, 970. PETAMIC Felses, Tag. 1-10, 4-10, Wed 4-10, Size & Steples Screening Web 100. PETAMIC CALCOS CASS OF SERVARRIN BUTTOW Felses, Tag. 1-10, 4-10, Wed 4-10, Size & Steples Screening Web 100. PETAMIC CALCOS CASS OF SERVARRIN BUTTOW Felses, Tag. 1-10, 5-10, 970, 970, 970, 970, 970, 970, 970, 97 | 7.30, PG 1BA 14A PG 14A chance, | |
| UNDERWORD: RISS OF THE LYCAUS IT 1210; 2.394 6,430 10:00 5-69 havs 12-10, 2.30, 4.45, 10:00 Gory seen. No posson. PAPO, BLAKER MALC COP Tenhan 12:05, 3.30, 7.00, 9.30 MOTORIOUS Felore: Blant 120, 4.20, 7.20, 10:30, Wed 120, 4.00, 10:30 PETAINCE Tenhan 120, 4.20, 7.20, 10:30, Wed 120, 4.00, 10:30 PETAINCE Tenhan 120, 4.30, 7.50, 10:30, Seed 120, 4.00, 10:30 PETAINCE Tenhan 120, 4.30, 7.50, Violence, coone iompsope. BRIDSE WASSES TENHAN 120, 4.30, 7.50, 10:20, 5:er 4-40, 7.50, 10:20, 5:er 4-60, 7.50, 10:20, | 7.30, PG 18A 14A PG 14A chience, G | |
| UNDERWORD: RISS OF THE LYCAUS IN 1710 7, 234 4, 5, 30 1000 5, 56 Mbs 12 10, 2 30, 4 45, 1000 Gory seem: No proces. PAOL BLAKE ALL COP In-Shart 120, 200, 7 20, 10 30, 144 1 20, 4 60, 10 30 POTORIOUS ROTORIOUS REDIO WALS FISHER 120, 220, 7 20, 10 30, 144 1 20, 4 60, 10 30 PERMACE REDIO WALS FISHER 200, 230, 8 30, 9 20 THE UNBOON! FISHER 200, 4 40, 7 50, 10 20, 5er 4 40, 7 50, 10 20, 10 30 FISHER 120, 140, 4 40, 7 50, 10 20, 5er 4 40, 7 50, 10 20, 10 30 FISHER CORNES FISHER 200, 4 40, 7 50, 10 20, 5er 4 40, 7 50, 10 20, 10 30 FISHER CORNES FISHER 200, 4 40, 7 50, 10 20, 5er 4 50, 7 50, 5er 4 | 7.30, PG 1BA 14A PG 14A chance, | |
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THEATRE REVIEW · LET US PRAY · BY MICHAEL HINGSTON | 705 words

Our Father, Who Art In Real Estate

A WOULD-BE CHRISTIAN HOTEL ENTREPRENEUR HAS HIS FAITH SORELY TESTED IN SHADOW THEATRE'S GRACE

RACE

Greeted by John Hudson. Written by Craig Wright. Starring suban Cukhow. Myla Southward. J.P. Fourrier, Frank Zotter. Bussona Theatre (10329-83 Ave.). To Feb. 3 Linckets available month Shaddow Theatre (434-5564) or TIX on the Square (420-757) www.tixonthiesquare.ca)

Craig Wright's Grace manages an impressive balancing act: it's a play about Christians that never caricatures their faith or struggle to understand God's work, and at the same time doesn't specifically market itself toward other believers. It's not preachy. It does come out in favour of religion, though it must be said, not without some pretty major collateral damage - financial ruin, disfiguration, the Nazis, and an apartment full of dead bodies - inflicted along the way. I mean it as a sincere compliment to Wright and director John Hudson that Shadow Theatre's production is above all else secular in bresentation.

That's not to say that Grace isn't critical of certain parts of Christianiy - specifically, the uneasy intersection between religion and business. Put another way, it argues for the separation of church and real estate. Steve (Frank Zotter), an up-andcoming hotel entrepreneur, has recently relocated to Florida with his wife Sara (Myla Southward) in the hopes of doing a string of high-profile renovations. As the play opens, he's just received the fateful call from a lawyer representing his Swiss financier, and even though there's no money being sent up front, Steve is promised nearly three times more



ilking Wounded | Myla Southward unwraps Nathan Cuckow's bandages in *Grace*. PHOTO COURTESY OF SHADOW THEATR

than he needs. Sara is a bit skeptical, but the slick and easily irritated Steve is sure that this is the real thing — he's already signed the contracts authorizing work to start. Not only that, he knows this is a sign from God to finally realize his side project: a chain of Christian-themed hotels. (Possible tagline: "Where would Jesus stay?")

Meanwhile, in the darkened apartment next door, Sam (Nathan Cuckow) sits covered in bandages, downloading pictures of the fiancée he just lost in a freak car accident. Out of her own loneliness as much as Christian charity, Sara decides to reach out to Sam, an agnostic leaning toward atheism, and begins a gradual friendship by knocking on his door and leaving food outside his apartment.

Though when I say "his" apartment, it can be hard to tell the two apart. That's because Wright has collapsed the two into one overlapping space: so if everyone is home, it looks like they're all in the same room. When Sam yells at his computer, Sara and Steve look stage left, even though he's sitting in a chair to their right. It's difficult to describe, but thanks to David Belke's set design and a smart script, the effect is seamless — though on opening night, one of the stand-alone wall pieces was knocked over and broken during the very first blackout.

As Steve, Frank Zotter delivers the show's most remarkable performance. In both his looks and smug bravado. Steve is reminiscent of Bradley Whitford's character on The West Wing — only instead of liberal U.S. politics, he relishes his God-given business savvy. And as his stress skyrockets, the promised Swiss money continually delayed and his name on all of the contracts, Zotter's face only gets redder and redder behind his smirk. He develops a nasty rash, and exclaims, "Dog!", he looks ready to explode, and eventually does.

Cuckow and Southward are also excellent in roles that are more understated but no less vital. Southward's little bit of exuberance is the right counterweight to Cuckow's barbed introspection, and what looks like an unlikely friendship soon makes perfect sense.

My only complaint with the script is that sometimes the complex reasons for belief, both in God and against Him, get compressed to slightly extreme levels. While entertaining, there isn't a ton of room for persuasion on either side of the thirly barbed arguments between Steve and the German exterminator Karl (J.P. Fournier), whose positions are summed up as "God gave me \$14 million" versus "God's not real because the Nazis made me rape my friend." Kind of takes that whole belief thing out of the equation, doesn't it?

Then again, that starkness makes the more moderate positions of Sara and Sam all the more appealing. Perhaps the most affecting scene is when Sam recounts what he remembers of the car ride leading up to the accident. Try as he does to blame God, he's forced to see that much, if not all, of the situation was squarely his fault, and now he has to live with the consequences.

Land Me A Tenor | The remarkable voices of Three Mo Tenors stars Kenneth Alston, Phumzile Sojola, and Ramone Diggs can mak

ARTS NEWS · NOTABLE HAPPENINGS FROM THE THEATRE TO THE BOOKSTORE

QUEEN!

Mo' Tenors, Mo' Problems?

How many "showstopping numbers" can one show contain without going into cardiac arrest? All Arts News knows is that with two dozen songs on the songlist. Three Mo' Tenors (playing until Feb. 15 at The Citadel) is definitely pushing things to the limit. The show, a Y-chromosome spin on Three Mo' Divas, is billed as "a vocal celebration of the African-American tenor voice," but in addition to the predictable Motown and gospel numbers, the show also contains selections from: increasing order of unlikelihood, Purchill, Les Misérables, Jekyll & Hyde (?), Anthony Newley (????), and Queen (????!?).

QUAN!

The Dawn Of Creation

Arts News spent a swanky Monday evening at the Timms Centre, where Kim McCaw proudly unveiled the new Canadian Centre for Theatre Creation, an institute with an ambitious mandate to commission, develop, and (hooray!) present new plays by Canadian theatre artists — especially ones working outside what McCaw calls "the traditional playwriting model." If all goes well, the CCTC will be a vibrant one-stop play-nurturing factory. They have new work by Kathleen Weiss, Edward Riche, and Kevin Kerr already on the boil, as well as a brant or on the pool.

FOIMEANI.

Cut The Tennyson With A Knife

You don't often hear Alfred Lord Tennyson, the quintessential poet of the stolid Victorian age, described as a surrealist, but in play-wright Scott Garland's absurdist new comedy. Half a League, the rhythmic stanzas of "The Charge of the Light Brigade" provide the catalyst for a surreal escape from reality. "It's the idea of being lost in the throes of battle," says director Louise Casemore. "The element of patriotism, the surging testosterone..." Okay, we'll stop her there. The show runs from Jan. 30-Feb. 8 — not, thankfully, in the shadow of the valley of Death, but in the Azimuth's Living Room Playhouse (1)315-106 Ave).

DANCE PREVIEW . HOMEGROWN PRODIGY . BY FAWNDA MITHRUSH | 1,480 words

Nothing But Aszure Skies

LIFE IS SWEET FOR ONE OF **NEW YORK'S HOTTEST YOUNG** CHOREOGRAPHERS - WHO KNEW EDMONTON COULD **EXPORT DANCE GREATS, TOO?**

LES CHAMBRES DES JACQUES & JACK IN A BOX Performed by Les Ballets Jazz de Montréal. Choreographed by Aszure Barton, Jubilee Auditorium (13455-87 Ave), Jan. 30 (8pm). Tickets: \$40-\$50, available through Ticketmaster (451-8000/ticketmaster.ca).

Edmonton's got a pretty good track record for exporting its best talents. We don't need to refer to any specific hockey players to prove that. And though it may not be widely acknowledged in this land of skating rinks, we have a prominent place on the modern dance map too.

So maybe you've never heard of Aszure Barton, but when Mikhail Baryshnikov describes her as "a fresh, arresting, and fascinating choreographer," it might be a good time to take note - one day, Barton's name could very well be as recognizable as that of Misha

Born and raised in Edmonton, 32-year-old Barton moved to New York over a decade ago to play starving artist, and has since developed a name for herself internationally as one of the most intriguing choreographers of her time. SEE caught up with her to talk about her work, being an artist in New York, and her latest piece, which hits the Jubilee stage this weekend.

SEE Magazine: So what was young Aszure like? Did you eat your veg-

Aszure Barton: Yes, I did. I was a brat, but I was pretty good. We lived a pretty insane little life growing up in Edmonton There were three girls, and I was the baby. We were all We were constantly performing, so when we did sit down and eat as a family, my mom was always very adamant that we did. I was stubborn, but under the reign of my mother, who's a very strong woman, we had

SEE: Living in New York certainly has its perks, but is there anything you miss about this prairie town?

AB: Actually, in the next year or so I plan on coming home more. It caught me off-guard, but I've had this craving to be home more lately. There's a warm sense of trust and compassion there that I love. I love going back and seeing the people that and just craving that sense of home.

SEE: Maybe it's a bit obvious, but how has being in New York made

AB: I love the fact that one is forced to learn through the act of doing. Everyone comes to New York to create. so you have to be pretty focused on your vision. I came here and I didn't know anyone, so I got to rediscover who I was. I got to make mistakes and learn from them without anyone really noticing. I guess I shouldn't say mistakes, because I don't think you lose anything from those experiences. But let's say I've fallen down a lot. Through making each piece, and just fighting for what you believe in - you sort of have to get down to the dirt of who you are. I'm sure I've made some really good choices as I've come along. I've had to struggle for it a bit, but it's all relative. When you're tired and struggling in the city and working six jobs to make one little dance piece - it's still all relative. I feel pretty lucky that I get to

SEE: You had a recent stint as artist in residence at the Baryshnikov Arts Centre in Manhattan. Do you remember the first time you talked to Mikhail Baryshnikov?

AB: I do. I was working with a for-Morris Dance Group. She got a group of friends-slash-dancers together for a project; we had this little gig and travelled to Nebraska and Misha was invited - he'd worked with Morris in the past. At the reception afterwards, we were all schmoozing and he started a conversation with me about some social dance abroad, then he said, "By the way, I hear you're a choreographer," and that he wanted to see some of my work. And, of course, I left and never thought I'd get that call. And then a couple days later. I was travelling back to New York and I did. He watched the work



ody Purts Aszure In A Box! | Edmonton-born choreographer Aszure Barton brings her piece Jack in a Box to the Jube this weekend. PHOTO BY SERGIO PARRA

people and it turns into opportunity. I was asked to make a piece for 13 kids from the Juilliard School - you know, no performance, no outcome, just purely for the process. Towards the end of our rehearsals, Ethan Hawke, Scott Elliot, and Wallace Shawn were performing Hurlyburly downstairs in the theatre. Following the show, they all came up to the rehearsal space to watch our piece, and that's

AB: Les Chambres was definitely interested in the inner lives of the dancers as individuals. I worked with them and developed characters based on the dancers' own personalities and movement vocabulary, so a lot of the gestures they brought to the table were from personal experiof the work: it's dynamic and weird and idiosyncratic and emotionally

SEE: You enjoy a very collaborative process with your dancers. What do you think the young dancers might say about working with you?

AB: Maybe that I'm nuts. I try to come into a situation and have everyone exist on the same level. It's not an easy path that we go down to make work because we're vulner able; we try to tap into who people really are. So much of the time we's trained to move a certain way. we want to move in a way we've done before. We try to push those boundaries, so it's not easy net essarily. I want to bring love into the studio. You know, nurture the family however it may be: weird positive, naked.

SEE: Where does the audience come in? Contemporary dance so often seen as obtuse and ina cessible, especially because there often so much weight placed on the creative process itself. What do you hope people take away from seeing your work?

AB: I hope that someone at least for a brief moment will have some what of an new experience on emotional level, or for a mome think of their bodies in a different way. I'm not afraid of the term "est tertainment" - that's what we do know that I want to have a connec tion with the audience but I'm no going to force them to feel a certain way. I have my own journey that got through my own story, but I don't ex pect anyone to have the same expen ence that I do.

"SO MUCH OF THE TIME WE'RE TRAINED TO MOVE A CERTAIN WAY. OR WE WANT TO MOVE IN A WAY WE'VE DONE BEFORE. WE TRY TO PUSH THOSE BOUNDARIES. I WANT TO BRING LOVE INTO THE STUDIO. YOU KNOW, NURTURE THE FAMILY HOWEVER IT MAY BE: WEIRD, POSITIVE, NAKED."

and then he's been to pretty much every performance that I've made after that. He's very supportive and challenging. I was very lucky. I think what he really appreciated was that I was trying to be honest and that I was willing to bust my ass. He likes that in people. He's been very helpme. He's asked me to make works for him. It's amazing to work with someone who is so incredibly influential in the world of dance. Whatever you give to him. it's no longer yours. It becomes his.

SEE: How did your involvement in Scott Elliot's Threepenny Opera come about? Working with such a cast - Alan Cumming, Cyndi Lauper, Ana Gasteyer - did you find it

AB: That was one of those things that happen here, where you meet

when Scott Elliot, the director, came up to me and said, "You'd be perfect for The Threepenny Opera." That's what's so incredible about New York: you're forced to interact with people, happen like that all the time. It is the greatest city in the world just because you're forced to touch and confront and be honest with people. There's not time for anything else. I take my time a lot and it's been good for me just to get out there and be not afraid of what the final outcome would be.

SEE: You've got this new choreography that's a response to an older work. Les Chambres des Jacques. which toured through here with Les Ballets lazz de Montréal in 2007. Now it's on a double bill with the new companion piece, Jack in a Box. Can you talk about the process of creating these pieces?

driven. Whereas with Jack in a Box I went in with an clear awareness of the family that we created, but I wanted to focus on the power of the group as a collective whole and the architecture of that group. I brought a lot of the vocabulary to it myself in group environments. An interesting aspect has been that some of the original dancers left between the creation of the second piece. There were some new young dancers out of the Juilliard School that came out with this incredible useful energy. For the work it's constantly changing. Because it's based on the individual there has to be a frame for the work - the steps are pretty set, but the expression and the articulation of how they're doing it is what gives each THEATRE REVIEW . DRAG HISTORY LESSON . BY MARLISS WEBER 1542 word

Long Live The Hole Dynasty!

no, not lois and ted the edmonton queen celebrates gloria hole and all her fabulous drag progeny

THE EDMONTON QUEEN: THE FINAL VOYAGE Directed by Gina Moe. Written and performed by Darrin Liseon TransAtla Arts Barns (10330-84 Ave). To Feb J. Didets available through Filinge Theatre Adventures (op-) 9101.

Edmonton should be very proud of its royal lineage. Although perhaps not taught in history class, Edmonton has quite the queenly history. This is how it goes: Lulu LaRude begat Gloria Hole, who begat Tallulah, who begat Ora Fice. Long live the Hole dynasty (with apologies to Lois and Ted)!

This history lesson has been brought to us by Darrin Hagen, the alter ego of Gloria Hole, Edmonton's most beloved and fabulous ("dahling") queen. Towering nearly seven feet on spiky size 14 stilettos, Hagen is Hole, the outrageous, fast-talking, Jequin-bedecked, blonde-bouffanted ton of the city's nighttime scene. As Gloria, Hagen reveals the ins and, well, the outs of the glory days of Edmonton's queen scene.

The Edmonton Queen, as its onefime subtitle used to make clear, is not a riverboat story (although there is a delightful image of Hagen as Barbra Streisand, holding a terrifically long note on the deck of a boat while travelling the North Saskatchewan); it's Gloria's account of her journey through the disco ball haze of what it takes to be loud and queer. She tells of her wondrous arrival in the "Big Omon" (so nicknamed "because someday this city will make you gry"), her learning days as lady-inwaiting to Lulu LaRude ("accessories lways come in multiples of seven") and her ascension to the throne, all the while relaying the royal pedigree of those who came before and after. Hagen is spectacular as Gloria, a fole that is much more to him than imply a part in a play. Gloria is part of Hagen's identity, and in her guise, he/she dazzles as brightly as her equined dress. Her smart mouth, noned through years in an all-girl hale dressing room (not to menon a childhood in Rocky Mountain House) is unstoppable, spewing oneiners so fast the audience must be

ust as quick to catch them all.
Far from being a one-gag show ("Hey, Ethel, is that a dude wearing a bress?"), Hagen's script is both clever and educational (did you know drag queens stuff their bras with unspeped popcorn?) and heartbreakneys and coloria is the only survivor of her royal bloodline, and she lists hames, in memoriam, of the briliant and beautiful young men she



Gloria, Gloria, Hatlelujah! | Damin Hagen rummages through his closet of diag-queen memones one last time in *The Edmonto* Queen: The Final Voyage: PHOTO BY IAN INCKSON

knew who died far too soon. Like everywhere else in the '80s, many citizens of Edmonton's gay scene were gone before they reached their 30th birthday. The Edmonton Queen is \$\mathbb{s}\$ itersweet tribute to them and to an era when boys would be girls, when spandex was de rigueur, when life revolved around drugs and nightclubs and casual sex. A simpler, more innocent time? Strangely, perhaps it was.

And Hagen has spent enough time dancing in Gloria's stilettos to have a fascinating perspective on the fe-

male experience — at least within the confines of the bar scene. Add to that a healthy dose of testosterone, and you have the ultimate alpha queen experience, a pumped-up, higher-volume brand of femininity (both in terms of loudness of voice and size of hair). She causes us all, both men and women — and everybody else who defies gender categorization — to consider what it means to be of a sex, and ultimately to be human.

As Gloria says, "You fall in love with the woman inside of you" And it's fabulous





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CONSTALK, VISUAL ARTS 1684 WORT

Hi-Yo, Sylvain!



Sylvain Voyeur | The AGA retrospective of the Edmonton artist's work is a great chance to give paintings like Lake Louise a close inspection. IMAGE COURTESY IIII ART GALLERY OF ALBERT



ARTHOX MANDY ESPEZEL & INL STANTON
JILL AND MANDY WEREN'T
LOOKING FORWARD TO THE
LOCKING SYLVAIN VOYER SHOW.
HOW WRONG THEY WERE!

This week, Jill and Mandy peer into the history of one of Alberta's "top 10 artists of the century" with a visit to the AGA's retrospective of Sylvain Voyer's very productive lifetime of work.

Jill: I'll be honest with you: I was not all that excited about seeing this show. The work of Sylvain Voyer that I had previously seen were his largescale nature paintings of wheatfields, mountains, sunflowers, and so on. I'm not especially fond of these paintings and was kind of moaning about the prospect of seeing several of them hanging in one huge area. But the show really awakened my appreciation of an artist who has created a striking amount of work and who has done much more experimentation with his artistic means than I ever gave him credit for. What did ya think, Mandy?

Mandy: I wasn't really sure what to expect from this exhibition, actually, other than a whole lot of canola fields. I had seen a few of Voyer's "tree" paintings that are in the AGA's permanent collection, but I had no idea what his earlier and experimental work would be like. This retrospective provides munique opportunity to see the impressive evolution an artist's work can undergo over the course of several decades.

Jill: Yes! And oh wow, was I completely thrown back by the sheer awesomeness of his earlier work. I was particularly intrigued by those tiny realist paintings, which are so incredibly detailed that the viewer literally becomes lost in their scenery. The amount of time and care he put into these small paintings—looking, documenting—is impossible to miss. Every single one is the product of scrupulous observation and love.

Mandy: They do have a lot of character. I kind of feel the word "endearing" suits them most. I admire the way Voyer has not felt the need to restrict his style. He's always painted landscapes, but at the same time, he was definitely aware of — and participated in — geometric abstraction and surrealism. I think you can really see the connection between those early pieces from the '60s and '70s and his contemporary large-scale land-scapes.

Jill: I can see the connection, yes. However, I think that what the larger current paintings are missing is that level of careful, loving observation. The smaller works boast the kind of small mistakes and incongruences that you only find when you're looking hard at nature itself; the larger ones, on the other hand, have a sort of all-over, hasty paint-handling quality that makes you think the artist has gone on autopilot.

Mandy: That might be due to the fact that Voyer did most of the work on location, en plein air. When you're working outdoors on such large scale, it must be difficult to take every detail of what you're seem into consideration. But I don't know if that's really what the more recepaintings are about, anyway. The seem to be emphasizing the more formal aspects of painting. Voyer using simplified compositions are keyed-up colour rather than the more realist depictions of the earlier work.

Jill: I suppose so. I still enjoy the early works much more. I was able excited to learn that Voyer is als an accomplished printmaker – the "TV Presents" series of 1965 his small hand-printed artist bod Edmonton Had a Beautiful Rive Valley from 1963-4 demonstrates someone who knows his way around the lithography stone and the coppetiching plate.

Mandy: Ha — of course! Those were pretty great — I appreciate the weirdness of those TV heads. Its also worth noting that Voyer has some pretty important connections to the Edmonton community. He was co-founder of the artist-run cent Latitude 53, which still plays an important role in the exposure of alternative and emerging art and artist I know that we've both been great affected by its presence here.

Jill: Sylvain Voyer is pretty must the definition of "more than meet the eye." He's had a long and variet career in the visual arts, attem? ing anything and everything at less once. Now's your chance to chest out one of Alberta's true greats!

Sylvain Voyer is on display at the Art Gallery of Alberta until Mar. 21

EXHIBITS

100 STORIES ABOUT MY GRANDMOTHER LATITUDE 53 10248 106 ST., JAN 9 - FEB 14 Body of work by Peter Kingstone giving voices to sex trade workers.

THE ADVANTAGED THE ARTERY, 9535 JASPER AVE., JAN 24 - FEB 24 Curated by Anna Coe and Amelia Aspen Shultz-McPherson. Featuring works by several mntemporary artists from Edmonton and Calgary focusing on the artistic **HOT PICK**

ARTE EN LA CHARRERIA ROYAL TA MUSEUM, 12845 102ND WE. OCT 25 - APR 3 More than 120 imples of craftsmanship and

CAR CULTURE RED GALLERY, 9621 WHYTE AVE. IAN 8 - APR 30 Oil paintings by Christl restrom on Edmonton's car culture landsc

COMMON CONTRAST MCMULLEN GALLERY, 8440 112TH ST. JAN 10 - MAR & Black and white photography by The

CONTINUANCE STEPPES GALLERY, 1259 91ST ST., JAN 22 Principle of the property of t

THE ESSENCE GALLERY AT MILNER, STANLEY A. MILNER RARY, CHURCHILL SQUARE, JAN 2 - JAN 30 Nature Hography by Sirilak Carter.

ROUP SHOW CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103 IRRIUME AND WEATHER OWNERS VISIONED BY ALECTRIA, 910 STAME, JAM 5 - FEB 5 With works from more than 130 officent artists including gaintings, sculptures and pottery, GROWNING TOGETHER HOME AND AWAY UNIVERSITY OR ALEGA CAMPUS, JAM 26 - FEB 6 Featuring works by lean Lu, Aloy Mora, Erika Vela Namsechi and Gloria Villamili ising on their experiences of being an immigrant. In iderson Hall from 5:30-7 p.m.

ME MUDDY WATERS, 8211 111TH ST., JAN 3 - JAN 31 Photo erhibit by Ozgur Oner Tocusing on the theme of peace, usince equality, dignity and humanity. HEIGHTS OF FASHION: A HISTORY OF THE ELEVATED FOOT ROYAL ALBERTA MUSEUM, 12845 102ND AVE., NOV

MAR 8 An exhibition of daring footwear from the Bata

HE HORIZON AS IT SHOULD BE ART GALLERY OF M BERTA, #100 10230 JASPER AVE. JAN 17 - MAR 22 Digital graphy exploring the relationship between people and

spaces by John Freeman.

IMAGINING SCIENCE ART GALLERY OF ALBERTA, #100
10230 JASPER AVE., NOV 20 - FEB 1 Exhibit examining the impact of the rapidly changing world of genetics bio-technologies and human engineering and the chales and controversies that come with it. Info: www.

> INTENSIONS: MESSAGE & MEDIUM IN FIBRE ART ALBERTA CRAFT COUNCIL, 10186 106TH ST., JAN 17 - APR III With works by Mary Sullivan-Holdgrafer

Info: www.albertacraft.ab.ca.
INTERNATIONAL WEEK PHOTO EXHIBIT: A FEAST FOR THE EYES ENTERPRISE SQUARE, 10230 JASPER AVE., FEB 2 - FEB 6 Works by U of A students.

International Week 2009, Info: www.iweek KEVIN LAW GALLERY AT MILNER, STANLEY A. MILNER

LIBRARY, CHURCHILL SQUARE, FEB 2 - FEB 27 Photographic MANATEE MAMARIES FRINGE GALLERY 10516 WHYTE

AVE., JAN 31 Mixed media installation by Mandy Espezel and Travis MrEwen MIRACLE PENNIES HARCOURT HOUSE GALLERY, 3RD

FLOOR, 10215 112TH ST., JAN 8 - FEB 14 Photography by Nate Larson exploring the way that we construct meaning in contemporary culture through the lenses of religion, consumer behavior, and

secular mythologies. Info: www. harcourthouse.ab.ca.
ROAD SERIES SCOTT GALLERY, Robert Sinclair's "Road Series"

lyrical sumi ink works by Yuriko Kitamura, and prints and paintings by John Snow focusing on the open SYLVAIN VOYER: SURVEY 1957 -

3 Photography by by Karen Robinson

JASPER AVE., JAN 17 - MAR 22 Paintings by Sylvain Voye STRENGTH, DUTY, HONOUR HARCOURT HOUSE GALLERY. 3RD FLOOR, 10215 112TH ST., JAN 18 - FEB 14 Featuring politically charged illustrative posters by local artist Spyder Yardley-Jones, Info: www.harcourthouse.ab.ca. WANDERINGS STEPPES GALLERY, 1259 915T ST., DEC 4 - FEB

LES BALLETS JAZZ DE MONTRÉAL JUBILEE AUDI-TORIUM, 11455 87TH AVE., JAN 30 Under the direction of Louis Robitaille, the Brian Webb Dance Company presents the Box, both choreographed by Edmonton's own Aszure

SO YOU THINK YOU CAN DANCE REXALL PLACE 7424 118TH AVE., FEB 2 Doors III 7:30 p.m.

CHIMPROV VARSCONA THEATRE, 10329 83RD AVE. Weekly improv show hosted by Rapid Fire Theatre featuring the top troupes of the Canadian improviscene. Every Sat except last

DIE-NASTY VARSCONA THEATRE, 10329 83RD AVE. An

THE EDMONTON QUEEN: THE FINAL VOYAGE

TRANSALTA ARTS BARNS, 10330 WIII AVE., JAN 22 - FEB I Darrin Hagen takes the stage again for his one man show about a Edmonton's queer community in the 1980s

8 John Hudson directs Nathan Cuckow and Frank Zotter in American playwright Craig Wright's play play about religion

Day of Merry

GRIMMER THAN GRIMM CATALYST THEATRE ribbitREpublic presents the tales of

twist Info: www.theatrepublic.ca SCORCHED CITADEL THEATRE, 9828 101A AVE., JAN 10 - FEB 1 Rich ard Rose directs Valerie Buhagiar. Hebert, and Diana LeBlanc in Waid Mouawad's play about two siblings'

THEATRESPORTS VARSCONA THEATRE, 10329 Ranid Fire Theatre Every Eri Doors at 11 n m

THOROUGHLY MODERN MILLIE JOHN L. HAAR THEATRE. 10045 156TH ST., MACEWAN CAMPUS, JAN 23 – JAN 37 Based on the 1967 film that starred Julie Andrews and Mary Tyler Moore this will is the second performance of MacEw

THREE MO' TENORS CITADEL THEATRE, 9828 101A AVE. IAN 24 - FER 15 Conceived and directed by Marion 1 Cattley THE WILD GLYS FESTIVAL PLACE 100 FESTIVAL WAY. SHERWOOD PARK, #8 JAN 29 - JAN 31 Richard Winnick directs the Festival Players in this play about a supermarket executive who coaxes his three pals to per out till the city the some

LIVE COMEDY

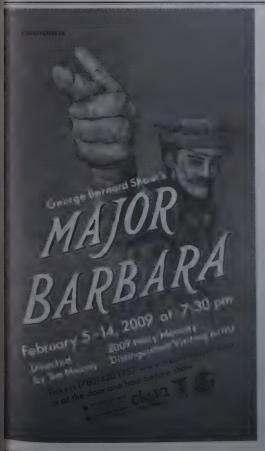
MALL, 137TH AVE & 66TH ST., JAN 29 - JAN 31 Doors at 8 p.m. BEST OF EDMONTON THE COMIC STRIP, BOURBON STREET - WEST EDMONTON MALL, JAN 1881 The best in

ca/780-483-5999 CHRIS WAMEN COMEDY FACTORY, 408-3414 GATEWAY BLVD. JAN III - JAN 31

DAVID MERRY THE COMIC STRIP, BOURBON STREET - WEST EOMONTON MALL, JAN 28 - JAN III With Tyler Hawkins and The Bear's Paul Brown Doors in 8 p.m.
HIT OR MISS MONDAYS THE COMIC STRIP, BOURBON

STREET - WEST EDMONTON MALL, JAN 25 Amateur cornedy JUST FOR LAUGHS SHOWCASE LAUGH SHOP, #7105 LONDONDERRY MALL 137TH AVE. & 66TH ST., JAN 30 Doors









Bringing Abortion To Beverly Hills 90210



MY MESSY BEDROOM JOSEY VOGELS **TEENAGE GIRLS HAVE ABOR** TIONS ALL THE TIME, SO WHY ARE TV DRAMAS FRIGHTENED OF REFLECTING THAT FACT?

inevitable teen pregnancy storyline.

The new 90210 (yes, I'm still watching, so sue me) is no exception. In a recent episode, Adriana, the recovering druggie, found out after having an HIV test that while she was not HIV-positive, she was pregnant. Of course, there was no discussion about why the girl was having unprotected sex (given she didn't immediately know who the father was, it's obviously an issue) but voilà! We had the requisite "Should I have it or have an abortion?" plot.

Like every teen drama that goes there, they gave the debate enough it clear they'd never go so far as to have the character actually have an abortion. Except, in this case, 90210 other women, but when it comes down to the crunch. I just couldn't do that to my 'baby'" copout. They ducked out on a technicality: Adriana announced she was too far into the pregnancy to have an abortion.

The fact is, if you really want one, you can have an abortion, even in some parts of the U.S. - including California, where the series is based - up to 24 weeks. It's a little pricier, but that's not much of an issue amongst this designer-shoe-heeled

"chooses" to have an abortion, it is never really viewed as a "choice," as in simply "choosing" among available options. It is seen, at best, as an evil but necessary choice, and at worst, a barbaric and murderous

But imagine a teen drama in which a young woman decided to have an abortion and not only went through with it, but actually felt happy about on TV, but it is a reality

women who are happy about their decision to abort. And if it seems wrong to put "happy" and "abort" in want her to find us, too, and hear real women describe the actual procedure. I want her to hear that she can feel happy about having an abortion. I want to make sure she knows that she doesn't have to be intimidated and have babies she doesn't want. I want her to know there's another reality out there.'

Imnotsorry.net is a breath of fresh air amongst the rhetoric of the antichoice movement that would have you believe an abortion automatically turns you into a drugging, boozing, sexually dysfunctional, depressed, guilty, suicidal basket case.

Even the pro-choice movement

lets into their uterus for a ridiculou sum of money in order to terminate their pregnancy. That's right: make ing abortions illegal and unavailable doesn't stop women from wanting to terminate unwanted pregnancies. just means they stand a better chanof dying in the process. It boggles me mind that anyone would want to pe back to that, when, the procedu can be what Sunny describes on Im notsorry.net at "an experience that felt little more than an annual pap smear and was over in less than five

Lana who has written about her three abortions on Beninato's site

"I PICTURE A TEENAGER, SCARED TO FRIGGING DEATH ABOUT BEING PREGNANT, TYPING IN 'ABORTION,' AND GETTING ALL THESE SITES TELLING HER HOW BAD SHE'S GOING TO FEEL IF SHE HAS THE PROCEDURE," WRITES PATRICIA BENINATO. "I WANT HER TO FIND US, TOO, AND I WANT HER TO HEAR THAT SHE CAN FEEL HAPPY ABOUT HAVING AN ABORTION."

bunch. But that would be way too controversial. No, it's much easier to get the dramatic play out of the 'pregnancy plotline" while entirely avoiding whole "choice" option.

The U.S. may have its first African-American president, but "women's reproductive choice" remains a contradictory notion. If a woman

the same sentence, that's precisely why Richmond, Va.-based Patricia Beninato started the site. "I picture a teenager, scared to frigging death about being pregnant, typing in 'abortion,' and getting all these sites telling her how bad she's going to feel if she has the procedure," she writes in an article for In These Times. "I

while celebratory of a woman's right to choose, is seldom positive about the experience itself, more often pairing the word "choice" with the word "difficult."

Which is not to say that choosing to end a pregnancy isn't a difficult choice. But, truth be told, for many women I know, it was a no-brainer. And they actually felt joy and relief afterwards. They were ready to kiss in because they didn't have to sneak into a back alley and have some questionable doctor shove acid tab-

doesn't regret a single one. "When! was emotionally and financially ready [to become a mother], I became one and I believe I'm a good mother," sh writes. "I regret that I was so foot ish in the past, but I don't regret my abortions for one minute. Having them was the best thing I ever did for myself, or for any children I might have had. I was far too unstable then emotionally, for motherhood. I'm not sorry, and I never will be."

Now, a storyline like that won give the new 90210 some real (and sorely needed) edge.

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At Last: "Saddlebacking" Has A New Definition!



SAMAGE LOVE OAN SAVAGE
BUT FIRST, SOME DOPEY
QUESTIONS ABOUT GAY SEX,
STRAP-ONS, AND SOCKSWEARING PORNSTARS

Why do guys wear socks on their feet in porn? I say it's a tradition. My friends claim it is a foot-fetish thing. My credibility rides on this, so thanks for answering. Socked In Denver

Socks in porn a tradition? Sorry, SID. but no. Socks on feet in porn – as opposed to socks on cocks? — are like zits on butts in porn or track marks on arms in porn. They're in-didental, not traditional. And unless someone licks socked feet or the socks are removed and used as gags, they're not a "foot-fetish thing." So it appears that neither you nor your friends have any credibility on porn attre, SID.

I was recently on an airplane seated next to a man talking on his cellphone. The man stated that he 'was excited to use his new strapon tonight!" It made me wonder why and how a guy would use a strap-on. Wouldn't he just use his own penis? When I glanced over at this guy, because I wasn't sure how a man would use a strap-on, he told his caller he had to go as he was getting the "stink-eye" from me. All my gay friends were tumped, too. I was wondering if you could solve this mystery. Stink-Eye In 12E

The most obvious answer: The strap-on was a late Christmas gift presented to him to be used on him, not by him. A slightly less-obvious answer: Some small-dicked men ones who are not at all insecure use strap-ons on partners who eny a "filled-up" feeling from time to Imm. The least obvious answer: The man on the airplane was a female-tomale transsexual who, like a lot of forward-thinking FTMs, declined to get an expensive phalloplasty during s transition. Instead, he invested a high-quality, looks-like-a-prick, els-like-a-sneaker strap-on.

If your gay friends couldn't come p with any of these answers, SEI12E, ou need smarter, more insightful, acre credible gay friends.

In last week's column, there was a letter from JON, a young, justout gay kid who is not ready for anal sex. Please excuse a question from a naïve but well-meaning/curious straight guy ... but what other kinds of gay sex are there? Just hands-on and oral, kind of like what us hetero folks do? Or are there other things that would blow my plain-vanilla-sex mind? Dumb-Ass White Guy

You mean straight people haven't heard of ear-holin' and nose-bangin' and socket-fuckin' and piss-slittin' and ann-coulterin'? You gotta get out more, DAWG.

Actually, there are no mysterious gay sex acts, nothing that we can do that you can't do better. And there are things we can't do at all. We can call it "boypussy" and "mangina" all we want, but two gay men aren't going to do vaginal intercourse as well as a hetero couple, and lesbians who want to snowball have to resort to cream-cheese frosting cut with a little skim milk. The only pronounced difference between gay and straight sex - besides the hotness - is that most gay folks regard "hands-on" and oral as "real sex," not as disappointing consolation prizes we're handed when "real" sex, i.e., fucking, isn't in the offing.

Straight people – particularly straight men – would do well to emulate queers in this regard. The more things you consider "real" sex, and the more things you consider hot sex, the more real, hot sex you'll be having.

Dan, your advice to LIMP – the man who was reluctant to use a vibrator on/with his wife – was right on! I'm a 34-year-old woman who needs a vibrator to get off, and for years I felt "defective" My husband didn't exactly help at first, but he eventually asked me to show him how I did it. He wanted to try. Bingo – the look on my face was all he needed; he was a convert from that moment on.

One of his issues with the vibrator, though, was the phallic shape; he felt like it was replacing him. Many men don't like vibrators for that reason. It's bigger, harder, and lasts longer – that can intimidate a guy. But you can buy tiny vibrators that are just a couple of inches long, egg-shaped ones, and butterfly-shaped ones. LIMP should visit his local adult-toy shop with his wife and pick out a silly one that doesn't compete.

Bottom line: She has been brave enough to share her needs with you. Would you prefer it if she faked it for your entire marriage and quietly took care of herself in private?

Nothing Beats A Good Buzz

Thanks for sharing, NBAGB.

SADDLEBACKING DEFINED: The votes are in, the people have spoken, our democratic ideals are renewed. But first: Anyone who picks up the Jan. 24 issue of *The Economist* — I pick it up every week for the "Page 3 Boy," sudoku puzzle, and horoscopes — will find this lead to a story about Barack Obarna's inauguration

"Any decision Barack Obama makes can cause a stir. He invited Rick Warren, a popular pastor, to say a few words at his inauguration. The aim was to stroke conservative Christians, thereby fostering a warm feeling of national unity. But some of Mr. Obama's gay supporters were appalled. Though hardly a fire-breather by the standards of Southern Baptists, Mr. Warren holds old-fashioned views about homosexuality. Bloggers lamented Mr. Obama's 'betrayal.' Dan Savage, a gay columnist, urged his readers to protest by coining a new meaning for 'Saddleback' - the name of Mr. Warren's church. Many of the suggestions were unprint

Many of them were unprintable? Not true, Economites, I printed all of them right here in this space. So it's not that the suggestions themselves were unprintable – there's not one single profanity in the lot – it's that you poofs just don't have the balls to print them. That's very different.

And now ... without further delay ... the winning definition of "saddle-back" ... by a gaping margin ... Definition #5.

"Saddlebacking: the phenomenon of Christian teens engaging in unprotected anal sex in order to preserve their virginities." After attending the Purity Ball, Heather and Bill saddlebacked all night because she's saving herself for marriage.

Here's why this definition me perfect: Saddlebacking, like barebacking, involves one person riding up on another's backside. But in this case, it's not the bare-naked cock-in-ass that's the most important feature of the ride, but the fact that the person being ridden has been saddled—

thanks to the efforts of the Rick Warrens of this world – with religious hangups and serious misconceptions about sex.

Like the barebacker who casually tosses away his health — or his partner's health — because he believes, quite erroneously, that "risky a sexy," the saddlebacker offers up her ass because she believes, quite erroneously, that she can get fucked in the ass — vigorously, religiously — and still be considered a virgin on her wedding night.

I've set up a website – www.sad-dlebacking.com – to popularize the new definition Spread the URL far and wide, please, and let's get this term into common usage as quickly as possible.

Download the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage. mail@savagelove.net





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1600. Volunteers Wanted

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently faking and tidepressants) for various stud-ies. Reimbursements of expense-es provided. Call 407-3221 (call 407-3221 for or depressed, or 407-3775 (fe-male healthy or depressed, in-cluding pregnant and just deliv-ered) for more information.

Give us one day in 2009! Habitat for Humanity requires volunteers for numerous build projects around the city. Groups and individuals welcome. Beginner to Trades-people welcome. All tools and equipment supplied. Contact

ksherwood@edmonton.hfh.org or

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voice printcanada.com or call 780-451-8331

OSYS is looking for help in music OSTS Booking for help in music and art area either through dona-tions of supplies or instructional time. We are mainly looking for a voice instructor. Please email nkenned/@osys.ca or 496-5947

seeks volunteers interested in gaining medical knowledge and experience, comserv_ed@stjohn.ab.ca

The U of A's On Campus and Alumni Support initiatives are hosting a SILENT AUCTION and WINE BAT or raise funds for inclusive education. We need donations big and small to auction off or use as door prizes, monetary gifts and/or your attendance at this event!

come true and will build a com munity where everyone is in-cluded and valued. THANK YOU!

UNIVERSITY OF ALBERTA RE SEARCH STUDY

Looking for young adults between the ages of 18 to 30 who:
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when they were between the
ages of 14 to 24 AMD
-Engaged in self-cutting, self-burning, self-thirting/punching etc.
on a recurrent basis.

I am conducting interviews as part of my graduate research to learn the stories of how individual control of the stories of how individual control of the stories of how it continued or persisted. All interviews will be confined the stories of how it continued or persisted. All interviews will be confined the stories of how it continued or the stories of how will be confined the story and falls about it further. It you would like to talk about your experience, please contact Mandy at myork@ualberta.ca am conducting interviews

The plan for this study has been reviewed for its adherence to eitheat guidelines and approved by the Faculties of Education, Extension and Augustana Research Ethics Board (EEA REB) at the University of Alberta For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEA.

REB at (780) 492-3751 2003. Artists Wanted

Icon hair gallery (dtown) is look paints, personal expression tact Serai @780.426.1021

2005. Artist to Artist

The Alberta Student Film Festival has opened, and is calling for submissions. Submit your film at www.asfilmfest.ca or contact us at asfilmfest@gmail.com

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2020. Musicians Wanted

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2020. Musicians Wanted

Band: Moments of Rage seeks singer and Bassist needed for original heavy project. Serious quines only. Contact Aaron at (780) 474-7076

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Bassist and drummer needed for rock band.† Fire and skill req. www reverbnation.com/ahead-byone
Cody 780-975-2719

Bo Diddly's Road House is look-ing for an Instr/Celtic band/musi-cians to perform St. Patrick's Day. Willing illa negotiate a flat fee. If interested please contact Sean at 454-3558 between 9am-5pm Monday-Friday.

"Come all ye fair and tender La-dies"- seeking ladies who enjoy singing Cettic music and would like to jam. Call Marie at 780 435-6795

Drummer available for live performances: experienced. Phone Nathan at 780-466-1966

Drummer wanted for established youth rock band. Playing mostly covers.† Influences: Van Halen, Iron Maiden, Wolfmother, Scor-

pions etc. Has to be reliable.† We have great practice place on the north side with pro gear available.†Call Eric at 780-456-6509

DRUMMER WANTED for original/cover rock band. Mys-pace.com/rangersofpowermusic 619-2474

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Funk/Groove Machine seek charismatic male vocalist.†Call Dan @780.905.5191

Guitarist with vocals required for full time Casino/Club band. Please phone: 403-329-8560 or email: kokaneedoug@gmail.com

Have band, need drummer. Between ages 25-45. Top 40 music. The Foo's, The Goo's, The Trews. 780-634-1120 leave

I've traveled the world with my sax. I seek an experienced female musician/vocalist, 50-60, for local gigs and possible international travel together. Ross 707-3979

Looking for an indie rock style, folkish drummer. Influences Weezer, Modest Mouth. Call Jake at 780-235-0821

Looking for experienced bass player for three piece for heavy alternative rock band, able to jut few times a week, if interested call mat at 780-937-1588

Professional rock band is looking for a powerful frontman/lyricist to complete 6 piece rock act. For auditions call: 995-6660

Rhythm guitar player/singer look-ing for bass player, drummer to start writing original music and also playing cover songs. Call Mark at 780-777-1188

singer, drummer and bassist seek experienced guitarist and keyboardist for part time pop rock over project. We're into a tasteful blend of 80's, 90's and modarn ock. Strong vocels and professional gear is essential. Down

Singer, song writer, guitar player seeks a bass player.

Singer wanted for heavy groove band.† Must have own gear if you can play rhythm guitar it would be an asset but not neces sary.† Please call Paul or Steve © 780-619-9553 or 932-6991

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WIDE AWAKE seeks bass player. Must have pro gear and transportation, willing to rehearse 4 days/week minimum. See www.wideawakeband.com for details Email info@wideawakeband.com

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ASTROLOGY · JAN. 29 - FEB. 4 · BY THE KID

CRUISIN' THE COSMOS

AQUARIUS (Jan. 20- Feb. 18) Times are changin' fast, and so are relationships, technology and opportunities. That's why you Aquarians are so lucky. Change is your element, and you already know the secret to success in chaotic surroundings: havin' faith in yourself is where it's at. Think you could teach the rest of us a bit o' that?

PISCES (Feb. 19-March 20)

C'mon, whatcha waitin' for? You know it's time for change. Why can't you be the one to make some? You don't always have to swim with the school, v'know. Maybe if you did somethin' really wacky, like leavin' the water and crawlin' up onto land, you'd start a trend... evolution!

ARIES (March 21- April 19)

If it was always true that when you want something done, you oughtta do it yourself, then Santa wouldn't need a single elf. You need help, and that's a fact, so it's important you attract someone to share the stage in your act. This ain't a monologue, and if you play it alone, it'll be a dog and the audience'll soon leave for home!

TAURUS (April 20- May 20) That's it. Forget about it, and don't look back. Live for today, look towards the future and leave yesterday behind you. If you ain't busy broodin' about the road you've already travelled, you'll be able to see where you're goin' and maybe even take a shortcut or two. This week, keep your eyes on the horizon!

GEMINI (May 21- June 20)

Think you're pretty sensible, huh? Your mercurial mind may meander, but for the most part, you're salt of the earth. Maybe. honey, is how you react to power and money. Then you'll really see what you're made of: paper and ink or friendship and love!

CANCER (June 21- July 22)

Flowers can be overwatered, y'know. Before they wilt away completely, you better let 'em dry out for awhile. Then their stems'll stiffen, they'll get a lot stronger, they'll be able to stand up to almost anything Mother Nature throws at 'em and they'll live a lot longer. Besides that, they'll be prettier to boot!

LEO (July 23- Aug. 22)

Cut the crap, and get down to brass tacks, feline friend. Forget the frills and focus on forgin' ahead. You're gonna need all the strength you can get to get what you want, so you'd better be smart and start savin' it now. You'll need to cash those chips in soon, and how!

VIRGO (Aug. 23- Sept. 22)

Patience, patience, picky one. You've worked pretty hard at the expense of fun, but you're not quite done. There's still a whole lot more work for you to do before the buckaroonies really start rollin' in. Don't start spendin' it quite yet, no matter how bad them impulses may

LIBRA (Sept. 23-Oct. 22)

Now's your chance to prove you're not only the Boss of Balance and the Captain of Compromise, but also the Jinni of Justice. Forgin' a truce this week will not only grease your palms with the dead prime ministers you seek, you'll also be so full of happiness you'll likely spring a leak!

SCORIPIO (Oct. 23- Nov. 21)

You're one o' them there water signs, so it's natural that you feel the need to keep movin' on. Like a stream that never stops, sometimes you just gotta let the current take you somewhere else. This week, the only thing blockin' the progress of you and your plans are your own dams!

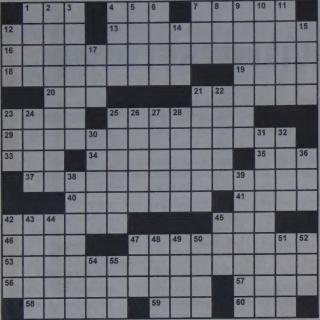
SAGITTARIUS (Nov. 22- Dec. 21)

Don't let yourself get upset about it. It's just a simple fact o' life that you gotta do what it takes to get by. Even though you wanna follow those fun impulses, there are other things you've gotta do first. There's not much choice, either. If you don't, expect the worst!

CAPRICORN (Dec. 22- Jan. 19)

You may dread the dreariness of the day-to-day, but forget it, roll your sleeves up and keep pluggin' away. Before you know it, you'll look up and your whole situation will have changed. Sometimes playin' ostrich is a smart thing to do, it just depends on what you're stickin' your head into!

You can contact The Kid at cruisinthecosmos@hotmail.com





ADD VODKA

JONESIN' CROSSWORD BY MATT JONES @2008 Jonesin' Crosswords (editor@jonesincrosswords.com)

1R.R. stop

4 "Eureka!" 7 March 17 honoree, for short

12 Actress Madeline of "Young Frankenstein'

13 Swimmer in the 1984 and 2008 Olympic

Games

16 Racing dog attempts to sleep really close?

18 It may take many people to clean them

19 Supervisor

20 Punch-to-the-gut noise

21 Lawn ornaments with hats

23 Gorbachev was its last leader: abbr. 25 Keep in place, like an article of clothing

29 Maine resident's swamps?

33 "Lost" actor Daniel __ Kim

34 Like first, second, or third

35 Physics unit

37 Servant's complaint about serving a British queen one course of a meal?

40 Annual plant that produces many future

plants, a its name would suggest

4) Home theater component maybe

42 Quaint, in a rural kind of way

45 No. on a business card

46 Green movement's concern: abbr.

47 Sweep up, say 53 Lazy place to store your tools in the

kitchen?

56 Dinner mix with a glove on the box

57 Barely manages, with "out" 58 Flat boats

59_-cone (carnival treat) 60 Airport security org.

1 Draped dress

2 It's promoted as infallible truth

3 These days

4 Hoo-has

5 Frau's domain

6 Barack Obarna's Secretary of Education

Duncan

7 City map lines: abbr.

8 Blouse, e.g.

9 Free, in legal circles

10 "Get___, you two!"

11 High-strung

12 23-across's CIA counterpart

14 They take up space in the newspaper

15 Leaky radiator noise

17 "The Girls Next Door" magnate, familiarly

21 Gil who played Buck Rogers

22 In a grand way

23 West Coast sch. with a sister campus in

Berkeley

24 Automaker headquartered in Trollhat-

tan, Sweden

25 Haughty

26 Country singer Arnold and reggae singer

Grant, for two

27 Stop on 28 __cavae (vessels near hearts)

30 Sits after microwaving

31 What vain people think may get them

far in life 32 Fastened

36 Mazda minivan around since the late

38 It may fall near acoms

39 "Rainbow" dessert 42 Suffix after song or snooze

43 Happen

44" Doone" (1869 novel)

Tom to Dancing Bug



All eyes follow him as he moves toward his locker. His presence here seems a mere fluke of circumstanc es. Is there any realm to which his soul belongs?

The squeak of New Balances against hallway floors. The intriguing scent of English muffins, rasberry jelly and Clearasil.



The carelessly combed hair. The broken zipper on his backpack held together with a paper clip. All want to know him, but none truly can none truly can.



Who is this mysterious specimen? He seems fresh and vital, yet also ancient and wise. A timeless warrior on spaceship Earth



Hangers-on try to engage him in trivial conversation but are greeted only with a knowing smirk. His enigmatic expression says nothing, yet all.



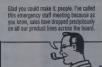








Max Cannon







SBIT FUNNIES!

45 Florida baseball team, on some

scoreboards: abbr.

47 WWW address

48 Doesn't guzzle

50 Inflatable bed company

52 Chivas USA's sports org.

51 "I __ debt of gratitude to..."

54 Monogram of the United States' fattest

49 Fifty-fifty

president

55_Moines, lowa



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INTERSECTIONS · PHOTOS OF OUR NEIGHBOURHOODS



t5b

Tattoo artist Steve Winget sketches out a tattoo template at Kamakazi Ink at 118 Avenue and 86 Street. PHOTO BY JOHN ULAN twice nice



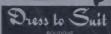
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FIRST PERSON - EDMONTON STORIES - BY HOLLY GRAY | 573 words

Snow-Covered Sidewalk Instead Of Sandy Beach

THE BEST WAY TO SURVIVE JANUARY
IS TO HEAD TO MEXICO

Dear February

January is the worst. I'll admit it: f there's any month I wouldn't feel bad about cutting out of the calendar, it's January. The weather sucks, tohool starts, and my work decides we should all start working again. Even worse, with each passing day he joy of Christmas becomes a disant memory and I'm forced to deal with the hangover that results from New Year's.

Not anymore. This year I decided to stick it to January by heading off to Mexico with my boyfriend in a quest to continue good old December's spirit of giving (alcohol to my

liver and food to my face)

The quest was fulfilled. We drank so much I wouldn't be surprised if my boyfriend and I broke some kind of record for wine consumption at our resort. If you don't believe me, I can show you the various articles of clothing now forever stained with red.

And with the wine came food – and some delicious food at that. The tastiest meal we had was outside our resort at an open-air Italian restaurant in the beautiful city of Playa del Carmen.

We were shopping when a crazy little man in a tall chef hat started yelling at us from the entrance to the restaurant, waving two giant lobsters about by their antennas with one hand and pointing at the menu with the other. His obnoxious antics managed to lure us in and our meal was delicious, a surprise considering the chef was a madman.

The manager of the place came over for some small talk when we'd finished our meals. He was a darkly tanned European man who came off as the type of guy who would own many expensive watches. He was

He was also very baffled by us, the two Canadians who had left behind minus-35 degree weather. Heavily accented questions spilled from his mouth: How did we live? How could we work in such cold? How did restaurants stay open? He just didn't

I enjoyed his bewilderment. We politely explained to him that we all managed quite fine and that we continue to shop, go to movies, and go out for dinner, though we often need the help of car starters.

Car starters? He thought it all

bodies be exposed to such cold?

·He even seemed surprised by our appearance; he thought that our skin should be burnt because we weren't used to sun. We didn't bother to explain that Canada experiences warm summers. He remained in awe of us as we said our goodbyes.

Twenty-five hours after my plane arrived home in Edmonton, I was standing outside Suite 69 on Whyte Avenue. Apparently I'd become some kind of a boozehound – and a stupid boozehound at that, seeing how it was absolutely frigid outside. It was so freezing, in fact, that men with giant barrels of hot chocolate were going around trying to spread cheer to those standing in line. (I was pretty sure I would've been a lot more cheerful if that hot chocolate had been spiked with Bailey's.)

So there I stood a human icicle in minus-28 weather, cursing the world because it was snow-covered sidewalk instead of sandy beach beneath my black open-toe stilettos. The very same shoes I'd worn only days before at the Italian restaurant in sunny Mexico. If only the manager could see me now.

Kara-Lot



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